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SALIHUNDAM,

A Buddhist Site in Andhra Pradesh

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By

Dr. R. Subrahmanyam.

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Andhradesa, Salihundam became the natural inheritor of the cultural traditions of both the tracts and was a meeting place of all the socio-religious, and cultural cross-currents. In the field of religion, it became the meeting place of all the schools of Buddhist thought, both indigenous and foreign. Starting from the early Hinayana School and ending with the late Tantric Buddhism there were institutions reflecting the contemporary Buddhist philosophy and iconography. It appears that even during the life time of Buddha there were people who would not accept his authority. After his death dissensions crept in, a number of councils were held and various schools of thought rose to prominence. The first schism in the early Buddhist Sangha resulted in the origin of the two sects–the Theravada (Sthaviravada) and the Mahasanghika. This split widened and in course of time several sects came into existence. Broadly speaking the old conservative schools were called Hinayana and the later ones Mahayana. From about the sixth century A. D. on wards the Tantric school of Vajrayana Buddhism developed, especially under the patronage of the Pala and Sena rulers of Bengal. Rich in iconographic ideals this school, wherever it flourished, contributed to India's sculptural wealth.

Buddhism took roots in Salihundam in the early Mauryan age or perhaps even earlier. Under the Satavahanas it reached the highest apogee. Most of the extant remains at Salihundam may be traced back to this period. In the early period the place was mainly a seat of the orthodox Theravada Buddhism. Nagarjuna and his disciple Aryadeva were the most powerful teachers of the Mahayana school. Later on Salihundam became a seat of the Tantric Vajrayana school as may be seen from the numerous Tantric icons of Tara, Manjusri, Marichi, Jambhala, Avalokitesvara and others, unearthed in course of excavation by Dr. R. Subrahmanyam. Of these, the most interesting and noteworthy is the large image of Marichi, who may be termed the Buddhist counterpart of the Hindu Surya. Marichi is represented as a three-faced, multi armed female deity riding a chariot drawn by seven pigs (at Salihundam by horses) and is a most popular icon of the later Buddhist pantheon. Though not quite conforming to the iconographic canons, the image of Marichi found at Salihundam is an exquisite and powerful one.

The architectural remains unearthed at Salihundam not only reveal that the site was the seat of an ancient Sangharama from *circa* second century B.C. to seventh-eighth centuries A. D. but also show that, as in the other spheres

of culture, Salihundam was a meeting place of various traditions in the field of architecture also. The monasteries here do not conform to the usual pattern of Buddhist *viharas* in the Krishna valley where there is the main *stupa* at one end and two *chaityagrihas* enshrining an *uddesika stupa* and an image of Buddha, a central pillared hall with cells all round, kitchen and dining halls added at the other end. At Salihundam a circular *stupa-chaitya* crowns the hill while the *viharas* are perched on the slopes wherever there was space. Even the *stupas* have not been given any special or sanctified setting. They have all been crowded on small platforms with no tangible plan or alignment This was perhaps due to lack of space on the hill top as well as erratic and irregular development of the monuments at various periods and at different stages of its history.

While the Northern type of *stupas* are solidly built brick structures the Southern varieties of the Andhradesa are usually hollow and follow the wheel and hub pattern. Another characteristic feature of the southern *stupas* is the *ayaka* platforms with the *ayaka* pillars which are regarded as the symbolic representations of the five important incidents in the life of Buddha, viz., his birth, renunciation, enlightenment, *dharmachakrapravartana* and *Mahaparinirvana*, The structures unearthed at Salihundam indicate three distinct building phases. Only one *stupa* of the southern type occurs at Salihundam, the others being of the solid northern type.

The *ayaka* platforms and *ayaka* pillars are conspicuous by their absence. There are no sculptured slabs portraying scenes from the life of the Buddha. This is probably because Salihundam had been a stronghold for the orthodox Theravada school, which did not sanction the portrayal of the Buddha as a human being. Some peculiarity may be noted in the construction of the *Stupa Chaitya* also. Almost all the shrine chambers are circular with openings on one side enshrining *uddesika stupas* originally built of brick and veneered with cut stone slabs. They probably had circular roofs but no traces of these are now in extant. While at Amaravati and Nagarjunakonda miniature representations of buildings occur in the sculptured panels, they are absent in Salihundam. Thus we are not able to form even a conjectural picture or reconstruction of the architectural originals. From all the extant remains one could easily infer that Salihundam was a meeting place of the northern and southern traditions and served as a connecting link between the northern and southern schools of Buddhism.

From the point of chronology the archaeological work done at Salihundam has been of invaluable help. The present excavation which is a continuity of earlier work supplies for the first time a fine stratigraphical sequence for the structures besides a comprehensive corpus of pottery ranging from the early second-third centuries B. C. to the late seventh-eighth centuries A. D. The most note worthy contribution of Salihundam is its numerous inscribed potsherds which not only help to trace the growth and development of the Brahmi script but also incidentally help us in dating the site and in assessing the fortunes of the site at different phases of its history.

The discovery of Roman icons and clay bullae at Salihundam show that the site was not only a meeting place of the northern and southern cultural waves and traditions but had also vigorous contacts with the outside world, particularly the kingdoms round the Mediterranean. Placed so near to the ancient port of Kalingapatnam, the hill at Salihundam served as a landmark for the navigators of the coastal strip, who perhaps visited the monastery as often as they could whenever they anchored at Kalingapatnam.

Embodying both the northern and southern cultural traditions Salihundam served as a beacon for Buddhistic culture in ancient Kalinga.

I am sure this book will be welcome by Scholars keen to know about the evolution of Buddhism in Andhra Desa with its varigated concept and beliefs and as such will win paeans of popular acclaim. My sincere thanks are due to Sri P. V. G. Raju, Minister of Education and Sri L. N. Gupta I. A. S., for the whole hearted co-operation I have received from them in speedily bringing out this publication. I owe a debt of gratitute to Sri A. Ghosh, Director General of Archaeological Survey of India for allowing me to publish this book departmentally and this clearly shows his interest in the activities of our department. My thanks are due to Sarvashri P. V. P. Sastry, P. S. Johnstone, R. Narayana and A. Subbarama Gopal for reading the proof with zeal and interest. I am also grateful to Sri K. L. Manohar, Director, Swaarajya Printing Works and his expert staff for executing this work with care and interest.

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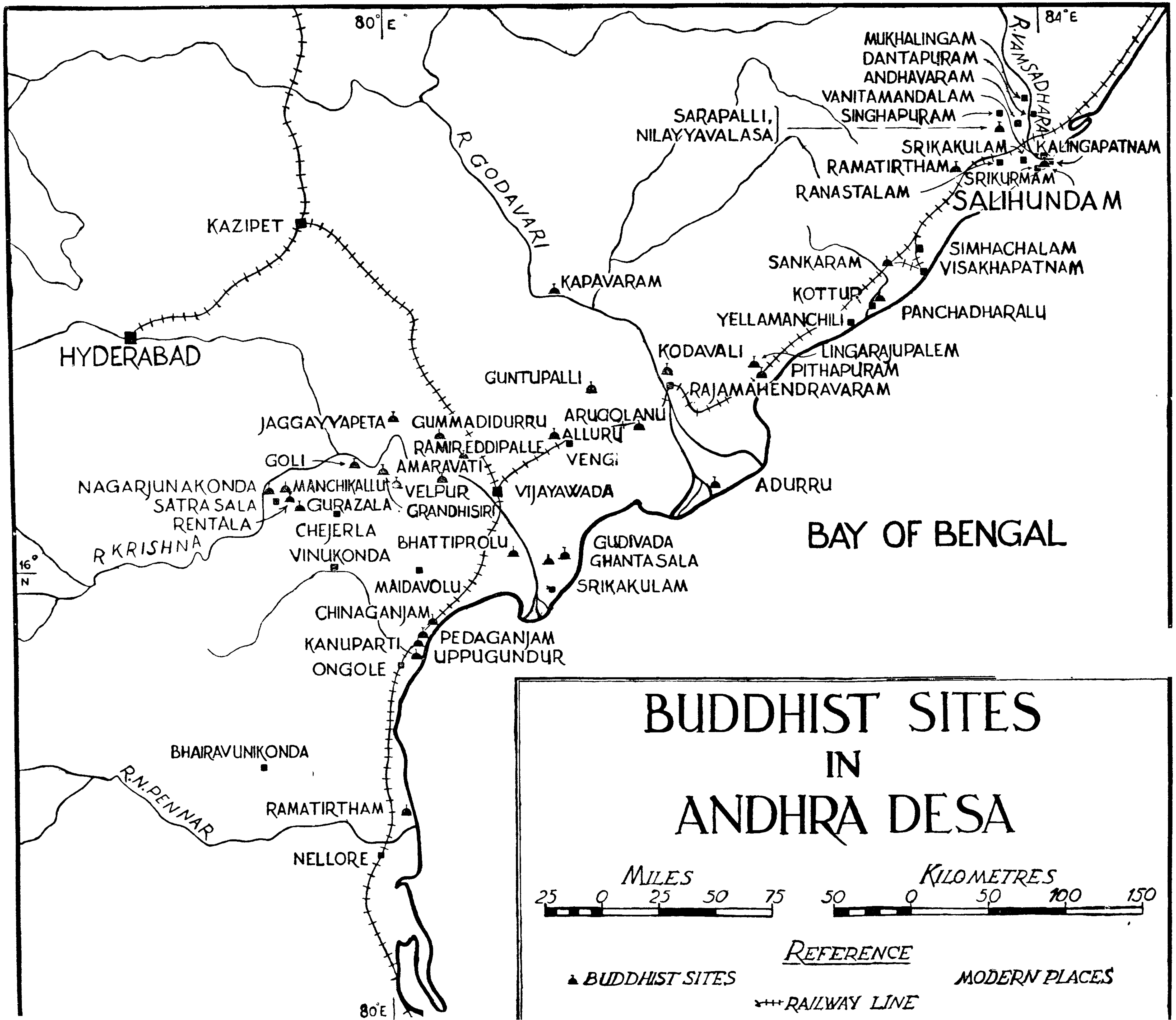


BUDDHIST SITES
IN
ANDHRA DESA
MILES
25 0 25 50 75
KILOMETRES
50 0 50 100 150
REFERENCE
BUDDHIST SITES
MODERN PLACES
RAILWAY LINE
BAY OF BENGAL
80° E
84° E
16° N
R. VAMSADHARA
R. GODAVARI
R. KRISHNA
R. N. PENNAR
MUKHALINGAM
DANTAPURAM
ANDHAVARAM
VANITAMANDALAM
SINGHAPURAM
SARAPALLI, NILAYYAVALASA
SRIKAKULAM
KALINGAPATNAM
RAMATIRTHAM
SRIKURMAM
RANASTALAM
SALIHUNDAM
SIMHACHALAM
VISAKHAPATNAM
SANKARAM
KOTTUR
PANCHADHARALU
YELLAMANCHILI
KODAVALI
LINGARAJUPALEM
PITHAPURAM
RAJAMAHENDRAVARAM
KAZIPET
HYDERABAD
KAPAVARAM
GUNTUPALLI
JAGGAYYAPETA
GUMMADIDURRU
ARUGOLANU
ALLURU
RAMIREDDIPALLE
VENGI
GOLI
AMARAVATI
NAGARJUNAKONDA
MANCHIKALLU
VELPUR
VIJAYAWADA
SATRASALA
GURAZALA
GRANDHISIRI
RENTALA
CHEJERLA
ADURRU
BHATTIPROLU
GUDIVADA
GHANTASALA
VINUKONDA
MAIDAVOLU
SRIKAKULAM
CHINAGANJAM
PEDAGANJAM
KANUPARTI
UPPUGUNDUR
ONGOLE
BHAIRAVUNIKONDA
RAMATIRTHAM
NELLORE

SALIHUNDAM

I. INTRODUCTION

The three centuries preceding and succeeding the birth of Christ have witnessed a phenomenal rise and growth of Buddhist institutions in Andhra. Starting from Salihundam on Vamsadhara in Srikakulam District, right upto Ramathirtham in Nellore District on Penna, many Buddhist sites have been explored and some of them excavated (Fig. 1). Concentration of these early Buddhists appears to be on the banks of rivers. Archaeological exploration and excavation have been more systematic along the banks of the river Krishna while the other river valleys particularly Vamsadhara, Sarada, Godavari and Penna received comparatively lesser attention. Mere mention of list of places–Salihundam, Ramathirtham, Sankaram, Kottur, Kodavali, Arugolanu, Pithapuram, Kapavaram, Lingarajupalem, Adurru, Vengi, Bezwada, Ghantasala, Alluru, Ramireddipalli, Gummadidurru, Jaggayyapeta, Bhattiprolu, Amaravati, Rentala, Goli, Nagarjunakonda, Kanuparthi, Buddham, Uppugundur, Bapatla–where relics pertaining to the Buddhist civilisation of the early centuries have been unearthed, shows the popularity of Buddhism and throws a flood of light on the history of early Andhra Desa[1]. Thanks to the efforts of Col. Mackenzie, Alexander Rea, A.H. Longhurst and T.N. Ramachandran etc., some of these sites have been explored and excavated and they have supplied useful information, about the history of Andhra, its art, architecture, sculpture, besides the vicissitudes of Buddhism. Yet systematic chronological setting to understand the development of Buddhism as well as political institutions in Andhra in their correct perspective was not provided by these earlier excavators. Some of the sites have been partially exposed, while others were not fully illustrated in their reports.

One such site is Salihundam in Srikakulam District of Andhra Pradesh (Plate I). The Director General of Archaeology, after inspection of the site suggested that further excavations should be carried out by South–Eastern Circle for exposing the delicate brick-built structures and for registration of antiquities, if any. Since the earlier diggers did not record the antiquities, he also

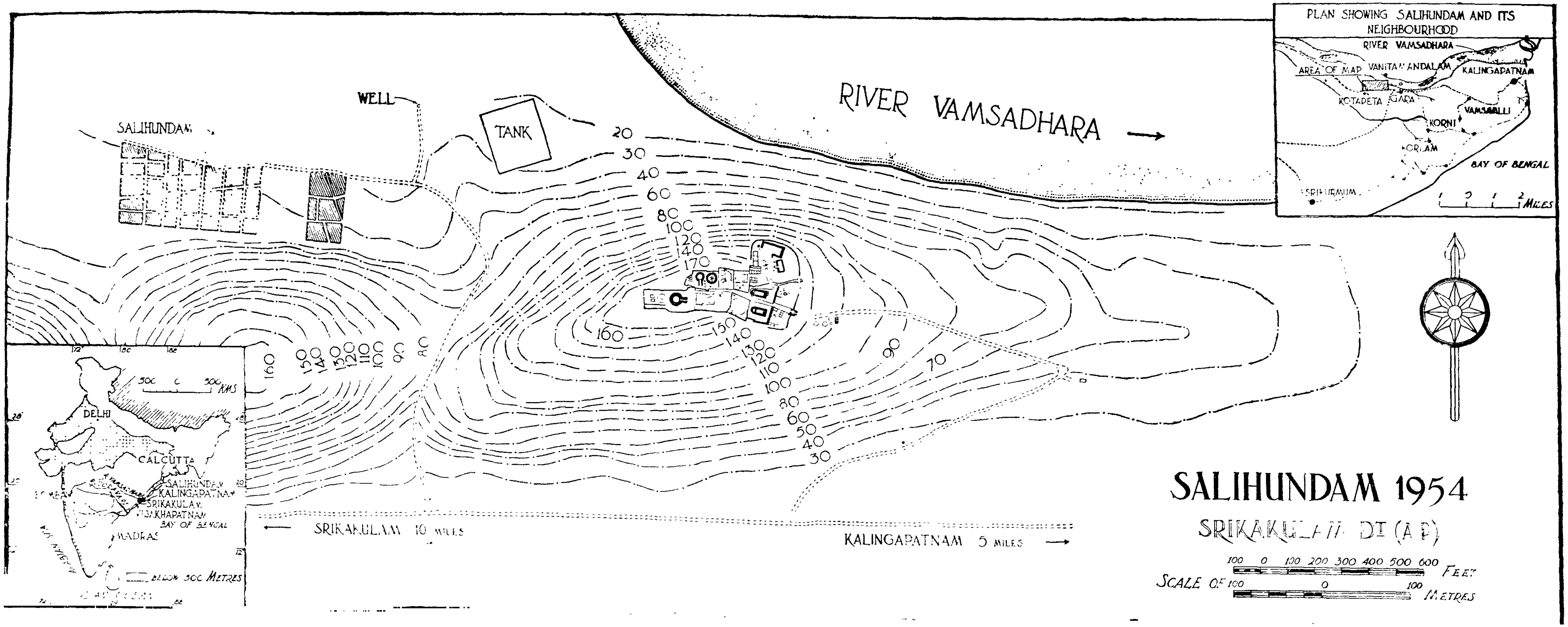
1. See K. R. Subrahmanyam, "Buddhist Remains in Andhra".

stressed the necessity of exposing one or two of the stupas to find out whether there are any relics enshrined.

The work was started by me on 26th January, 1954 the main object being exposing the plans of structures fully. In this task I was assisted by Messrs B. Nagabhushanam, T.S. Srinivasa Rao, Draftsmen; K.S. Mani, Photographer of the South-Eastern Circle, Visakhapatnam. Dr. O. Ramachandrayya, Reader in the Department of History and Politics was deputed by the Andhra University to work in the excavations for a short period. To them and to Sri K. Krishnamurthy, Pottery Assistant, who is now the joint author of this report, I owe a deep debt of gratitude. My thanks are also due to Sri M.S. Mani, Draftsman (Senior), Sri M.N. Prasada Rao, Surveyor-Draftsman and Sri G. Lakshminarayana, Junior Photographer of Nagarjunakonda Excavation Project who had prepared the final drawings and photographs for publication purposes. Dr. S. Paramasivan, Assistant Archaeological Chemist has examined iron objects from the site and furnished a report[1] on that. To him and to Dr. D.C. Sircar, who had examined the Epigraphical material from Salihundam[2], I express my grateful thanks.

R. Subrahmanyam

1. See Infra.
2. See Infra.



SALIHUNDAM 1954
SRIKAKULAM DT (A P)
PLAN SHOWING SALIHUNDAM AND ITS NEIGHBOURHOOD
RIVER VAMSADHARA
AREA OF MAP
KALINGAPATNAM
KOTAPETA
KORNI
VAMSABLLI
BAY OF BENGAL
MILES
RIVER VAMSADHARA
WELL
TANK
SALIHUNDAM
DELHI
CALCUTTA
SALIHUNDAM
KALINGAPATNAM
SRIKAKULAM
VISAKHAPATNAM
BAY OF BENGAL
MADRAS
BELOW 500 METRES
SRIKAKULAM 10 MILES
KALINGAPATNAM 5 MILES
SCALE OF
FEET
METRES

II. SITE AND ITS TOPOGRAPHY

Salihundam, 18° 13′ North by 84° 15′ East, is the name of a small village situated on the banks of Vamsadhara river in Srikakulam District of Andhra Pradesh (Fig. 1, Plates I & II). It is about 12 miles from Srikakulam town and four miles from Kalingapatnam, now a defunct sea-port town. There is a bus route passing through Gara village from where Salihundam can be reached. To the south of the village running eastwest and parallel to the river are two small rocky hills about 400′ and 200′ in height connected together by a ridge or low-lying hillock in the centre (Fig. 2). The western hill contains a small modern temple dedicated to God Vishnu, locally called Gopalaswami while the eastern hill contains important Buddhist remains on its summit and slopes[1]. A number of Buddhist sculptures of late tantric period were also discovered at the site but the temples in which they were originally installed have long since disappeared. These hills have very little vegetation and the rocks are greenish in colour. This selfsame stone which shows the tendency to break to splinters has been cut to sizes and used by the builders of these monasteries for veneering their brick stupas. The river Vamsadhara running westeast joins the sea near Kalingapatnam which is only 4 miles, from the Buddhist remains.

The name Salihundam sounds peculiar and its meaning is not quite intelligible and it has been a subject of discussion for scholars and different interpretations have been hazarded. The word '*Hunda*' is the Oriya equivalent of Telugu word '*Konda*' which means a hill. Salihundam should, therefore, mean the hill of *Sali or* rice. Legends current in the locality however connect the place with the name of *Salivahana Vikramarka of Ujjain* who met with his defeat and death at the hands of a *potter's child.* They point out to the village '*Vanithamandalam*' situated on the northern bank of Vamsadhara which is now full of potters, as the place where the young potter was bred and brought up and where he played with his toy Rathas, elephants, caprisoned horses and foot soldiers. This toy army of this potter's child, the legend asserts, was later on transformed into a regular army to engage Salivahana Vikramarka in combat.

1. Madras Archaeological Report 1919-20.

As though to give credence to this mythical legend terracotta objects particularly elephants with Mahut and canopy, fully caprisoned horses etc., are found even to this day round about the village by the agriculturists while digging for pati earth or ploughing their fields. The inscriptions discovered at the same place and neighbourhood have a different tale to tell. The place was called '*Saliven-dam*' in one inscription engraved on the walls of *Srikakulam temple*. This record which is dated 1260 A.D. mentions that the village '*Salivendam*' was gifted away to Lord Kurmanadha at Srikurmam by one of the Eastern Ganga subordinates to maintain a perpetual worship. '*Salivendam*' of 13th Century could have corrupted into Salihundam of modern times. However, the earlier name of the site appears to be different. Two inscribed conches (Plate XLIV) discovered in the monastic area during the excavations under report, supply the names '*Salipedaka*' or '*Salipataka*' which was perhaps the old name of this locality. *Sali* means rice, *Pataka* or *Vataka* or its varients *Vatika* or *Vada* might have been the town (Salipataka) where rice was stored or marketted. Its proximity to the sea-port town Kalingapatnam adds further strength to the above surmise. This place is also associated with the Satavahanas, during early centuries of the Christian Era and Satavahana towns of that period seem to bear similar names. Dhanakada or Dhanyakataka i.e., modern Amaravati in Guntur District was the capital of the Satavahanas. Dhanakada or Dhanya-kataka also conveys the same meaning like '*Salipataka*', i.e., the granary.

The hill on which this Buddhist establishment is located is referred to, on one of the inscribed pot sherds (Fig. 13; 2), discovered here as '*Maha Uga Pava-the*'. The inscription can also be read as '*Mahodaka Parvata*'. By '*dhvani*' it may mean mountain on the sea. This hillock on which the Buddist monastery is located is just near the sea and ships touching Kalingapatnam sea-port could easily see the monastic establishment on the summit.

III. PREVIOUS WORKS

The site was first discovered and reported to the Department of Archaeology by the late Rao Saheb G. V. Ramamurthy Pantulu who was then working at Parlakimidi. It was inspected by the then Government Epigraphist for India in 1919 who examined the inscriptions and sculptures and suggested excavation of the sites on the hillock. Mr. A. H. Longhurst, Superintendent of Archaeology, Southern Circle, excavated the site, particularly the brick structures on the summit and exposed to view partially the following monuments.

1. Large Stupa located on the summit of the hill occupying a commanding and conspicuous position built of large bricks, circular in plan, measuring 46′ in diameter (Plate XXII, Fig. 6.)
2. 12′ to the west of the above remains are two smaller Stupas each of 25′ in diameter, one of which was opened by a priest in North India who discovered in the centre of the foundation of the Stupa a stone relic box measuring 14″×12″×5″ with a small rectangular cavity of 5″×5″×3″ in the centre to serve as a receptacle. It was reported that nothing was found inside the box (Plate XXIII).
3. To the North-east of the big Stupa but at a few feet lower level two small mounds were also opened and they have disclosed to view a wheel-shaped stupa 29′ in diameter with hub, spokes and tyre, all complete (Plate XXIV).
4. About 100′ to the east of item (1) above but at a lower level an apsidal temple with a seated image of Buddha in stucco (Plate VII). & (VII A).
5. Number of stone sculptures of the late Tantric period (from the village site).

Mr. Longhurst felt the necessity to expose all the remains of the Buddhist establishment but however on the evidence available to him surmised that the 'Monuments and images of Salihundam' belong to the *later* Buddhist period. No inscriptions have been found by him during his excavations.

In subsequent years the site became a victim of wholesale quarrying for building materials in which the local P. W. D. took a leading part and thanks to the efforts of Shri T. N. Ramachandran, the then Superintendent of Archaeological Survey, Southern Circle, Madras, this was saved from further spoliation.

He started his work in 1943 to complete the work begun by Longhurst[1] and continued sporadic digging upto 1947. He had exposed to view one apsidal shrine enshining an *Uddesika* stupa (Plate XXVI) besides clearing the Buddha Chaitya partially opened earlier. The mound behind the Maha Chaitya on the top was also tackled by Sri Ramachandran and it has yielded a solid brick-built stupa with three stone caskets containing three crystal reliquaries. These reliquaries contained *Swarnapushpas*[2] and pieces of bones. Since no detailed plans of the excavated monuments were published, this opportunity is taken by the authors, to get all structures planned and plotted on survey plan and they are also being described in detail.

1. Report on the work of Longhurst was published in Annual Report of the Archaeogical Survey of India, 1919-20 pp. 35 ff.
2. No detailed plans of the buildings, or report on the structures was published by T.N. Ramachandran but his note on inscribed pot and other Buddhist remains at Salihundam published in Epigraphia Indica Vol. XXVIII pp. 133 ff. gives us some information about his work at Salihundam.

IV. SUMMARY OF THE PRESENT EXCAVATION

The extensive and intensive excavations carried out at the site have thrown some lurid light on the different phases of the Salihundam culture, which can be summarised as follows :

1. Early Phase : The structural activity of this phase is indicated only by a few brick platforms and some irregular isolated lines of bricks. This occupation is stratigraphically sealed by layer 4 comprising of a loose greyish deposit predominant with pot-sherds, (Fig. 3, Plate III) while a solitary silver punch-marked coin (Plate XLVI) associated with a few black-and-red ware types (Fig. 9, 1) that resemble megalithic black-and-red ware variety noticed at Brahmagiri, supply us the beginning of this phase. Generally, black and red ware of megalithic variety which is readily distinguishable from the other black and red ware of the site such as-Kottur in Visakhapatnam District, Amaravati and Nagarjunakonda in Guntur District, Rangpur and Maheswar, from their fabric, texture and typology, could only be obtained either from the megalithic burials, megalithic habitation sites or round about regions. A few sherds of Megalithic variety also have been reported from Kalingapatnam[1] which is just four miles away from the excavated remains, which perhaps was the habitation site of the Megalithic folk of this area.

As the excavations would reveal, the builders of the early phase took advantage of the natural outcrop of the rock and its contours and built their constructions on the ridges of the hill.

2. Middle Phase : Immediately overlying the layer (4) is a layer deposit (3) and (3A) composing of black ashy loose earth, denoting the middle phase of occupation in this area-a period of flourishing structural activity. Most of the structures exposed, such as Chaitya Grihas, Viharas, Stupas, stone pavements and Swastika pattern entrance are the outstanding contributions of this phase. The well-planned and lime plaster-walled houses with secure stone built pathways, reveal the schematic and precontrived notion of building construction of the authors of these structures. The antiquities like terracotta caprisoned

1. Indian Archeology—A Review, 1958-59.

horses, plaques representing cow and calf, seated Buddhas encircled by Votive Stupas, seals, Inscribed conches, obliterated Satavahana lead coins and a few iron nails, steatite seal with its inscription engraved in relief in Early Brahmi characters and assignable to 4th-5th centuries A. D. and a Puri-Kushan coin of copper reveal the social, religious and economic life of the people. Besides, pottery representing various ceramic industries with their types revealing utilitarian character, throws much light on the artifice of the potter of that period. The datable ceramic industry namely, rouletted ware occurs in this phase in black, grey and black-and-red colours. The types resemble greatly to those noticed in the sites such as-Arikamedu[1] in Pondichery State, Sisupalgarh[2] in Orissa State, Amaravati[3] in Andhra Pradesh and Tamluk[4] in Midnapur District (Bengal). This rouletted ware recovered at different levels in the above mentioned sites save the Amaravati site has been dated to 50 A. D on circumstantial evidence. In this connection the statement of Mr. Krishna Deva who reported on the Arikamedu pottery while discussing the rouletted ware that 'It both preceded and outlasted the Arretine ware by an appreciable margin'[5], is significant. The contention that this ware is alien and imported from Rome-the Mediterranean region, as it prominently distinguishes itself by its texture, fabric and shape, has to be questioned at Salihundam. The rouletted ware of this phase at Salihundam while resembling very much the imported variety of Arikamedu[6] conflicts with the dating of the latter since the epigraphical data on some of the rouletted ware sherds stands in the way of dating them to the same period. A few rouletted ware sherds of Salihundam bear inscriptions on their exterior which on palaeographical grounds can be dated from 2nd century B. C to 3rd-4th Century A.D. An inscribed rouletted ware sherd from the excavation with its inscription reading 'Bhammanasa' (Fig. 13; 3c) and datable to 2nd-3rd century B. C and the other from the surface level (Fig. 13;3a) bearing the inscription 'Nakulana' and datable to 2nd Century B. C need mention here[7]. This disparity of dating between the Archaeological and Epigraphical data obtained in this excavation may have to be explained. The frequent occurrence of rouletted ware at Salihundam tends to show that this ware may be an indiginous as opposed to the

1. Ancient India, Vol. II
2. Ancient India, Vol. V
3. Amaravati Trial Excavations 1959-1960.
4. Indian Archaeology—A Review
5. Ancient India, Vol. II, pp. 46 ff.
6. Ancient India, Vol. II, Krishna Deva's Report on Arikamedu Pottery.
7. See infra.

foreign variety encountered in the sites like Arikamedu and Tamluk. Roman coins reported from Kalingapatnam area, on the provenance of which the dating of these supposed alien ware is based, are the issues of later emperors. Taking palaeographic evidence alone into account with the coinciding evidence at Amaravati[1], the duration of the prevalence of the rouletted ware in India may be revised as circa 2nd Century B.C to 3rd-4th Century A.D. tentatively instead of fixing it to 50 A. D as it was done at Arikamedu and other such similar sites.

3. **Late Phase:** The layers (1) and (2) comprise the late phase of occupation at Salihundam. A pillared mandapa (Plate V) constructed with the material made use in the earlier constructions, votive Stupas and randum rubble revetments belong to this phase of occupation. The clear indication of the usage of the earlier construction materials and vedged or cut bricks presumably of the Gupta period are the distinctive features of this phase. Innumerable querns, uprights and many other objects of stone, and Beads of quartzitic, crystal and terracotta form the main bulk of the antiquities of this phase. Six stone inscriptions ascribable to 7th-8th Centuries A.D and pottery both inscribed and uninscribed are the principal Epigraphical data that rendered possible in demarcating the date for this phase of occupation to be from 4th-5th centuries A. D to 7th-8th Centuries A. D. Pottery is not noticeably evolved and shows that continuity of the monotonous repetition of the same types recovered hitherto in the early phases.

Basing on the evidence furnished by the excavation the chronology of the site may be formulated as follows :

1. Early Phase (2nd-3rd Cent. B. C to 1st Cent. A. D).
2. Middle Phase (1st Cent. A. D to 3rd-4th Cent. A. D).
3. Late Phase (4th-5th Cent. A. D to 7th-8th Cent. A. D).

In brief, as it can be gleaned, from the stratigraphical data, it may be stated that the site has been occupied interminably and has enjoyed a homogeneous culture through out, right from circa 2nd. Century B. C to 7th-8th Cent. A. D without revealing any lacuna in the time space.

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1. Amaravati Trial Excavations, 1959-1960.

V. HISTORICAL BACKGROUND

Salihundam and the tract round about the place formed part of the ancient kingdom of Kalinga. Kalinga Desa whose exact geographical limits are difficult to fix with precision, though not mentioned in the early Vedic literature finds specific reference in Mahabharatha (Book 12, Chapter 4) in different contexts. Throughout the greater part of the history Kalinga Desa seems to have corresponded to the region extending from Rupnarayan (tributary of Ganges) in the North to river Godavari in the south and stretching from the sea in the east into the interior demarcated roughly by a line drawn along the river indravathi to its confluence with Godavari on the west. The ruler of Kalinga is said to have played a leading role in that great war and is described as a descendant of Queen Sudheshna wife of Bali[1] and born to Rishi Dirghatamas. The tradition further confirms that Sudheshna bore five sons to Dirghatamas and they found five different kingdoms-Anga,Vanga,Kalinga, Pundra and Suhsma. There is mention of Kalinga in the *Sutras* of Panini and Arthasastra of Kautilya. In the earlier Tamil literature the word Kalingam occurs as a synonym for fine textured cotton cloth for which Kalinga was famous. Though Mahabharatha describes Kalinga as a land of virtue where Dharma the God of Righteousness himself, performed *Yajna* at a particular spot which has since borne the name of Yajnapura, the modern Jajpur, Baudhayana declares in his Dharmasutras that anybody visiting this country gets polluted and should perform a purification *Isti* to cleanse oneself of the pollution.

Kalinga is a scene of many an incident connected with the stories of Buddha and his relics. Buddhist literature abounds in reference to Kalinga kingdom from where brides, heirs, and sometimes even the usurpers to the ruling dynasties of Ceylon were supplied[2]. The earliest reference we get about Kalinga is in the Kumbhakara Jataka where there is reference to a Kalinga king by name Karandu who is mentioned as a contemporary of Nagnajit of Gandhara and Bhima of Vidarbha. In the Mahagovinda Suttanta there is another reference to

1. Journal of Andhra Historical Research Society, Vol. II, pp. 4 ff.
2. Journal of Andhra Historical Research Society, Vol. 2, p. 4.

a king of Kalinga by name Sattabhu and he is said to be a contemporary of Dattaratta(Dhritarashtra)of Kasi. The latter finds mention in the Satapatha Brahmana. The capital of Kalinga during this period is said to be Dantapura. These Buddhist sources suggest that Kalinga was then divided into two kingdoms. Mahavamsa, the famous Buddhist chronicle of Ceylon gives a description of the migration of Vijaya into Ceylon and the adventures of his mother the Bengal Princess in Kalinga.

Kalinga is also known to the Puranas and according to them one of the Nanda kings named Nandivarman is said to have conquered it. This statement seems to find corraboration in the Hattigumpha inscription[1] of Kharavela of Kalinga wherein he refers to an aqueduct constructed by Nandaraja. From this period onwards we get on to more sobre history. Asoka, the third Mauryan emperor is credited with the conquest of Kalinga in 261 B. C which entailed a colossal loss of human life. This had brought about a reformation in the character of the Mauryan emperor who turned a Buddhist and did yeoman service to the propogation of the creed of Gautama. His edicts at Dhauli addressed to Mahamattras of Tosali are proofs positive to the religious zeal of the emperor and the activities of Asoka in this part of his empire. Kalinga like all other outlying provinces in Mauryan Empire appears to have asserted its independence during the days of dismemberment of the empire. It was counted as power to be reckoned with during the subsequent dynasties, Sungas, Kanwas and Andhras. The Hathigumpha inscription of the Cheti king Kharavela Maha Meghavahana who was a Jain by *profession* credits him with a number of achievements which brought glory to the kingdom of Kalinga. Very little is known about the condition of Buddhism in Kalinga during the period but however from the extensive remains of ancient Buddhist establishments datable in the two centuries preceding and succeedingChrist noticed at places like Salihundam,Ramathirtham,Sangharamam,Kodavali,Kapavaram,Lingarajupalem,Kottur, Adurru etc. all places situated in the Kalinga territory show that Buddhism was quite flourishing and was favoured by the people of these tracts. This was perhaps due to the fact that Kalinga was brought under the sway of the powerful Satavahana dynasty. Among the conquests of Gautamiputra Satakarni figure the hills of Mahendra and Malava. Mahendra is the wellknown Mahendragiri in the Ganjam District; Malaya is the Maleus of Pliny and seems to stand for Malyavan, one of the far-eastern peaks of the Vindhya mountains quite within the borderlands of Kalinga kingdom. Local tradition current on

1. Epigraphia Indica, Also see R. Subbarao's 'Kalingadesa Charitra'.

Kalinga has references to Yavana rule, and efforts have been made by recent scholars to identify these Yavanas with Indo-Greeks and even establish a kingdom for the Greeks in this area. But no tangible Archaeological evidence to this effiect is forthcoming so far. On the contrary, Kharavela's claim that he had not only defeated the Yavanas but also drove them out of their kingdom of Muttra, helps us to infer that the Greeks were never so powerful as to extend their incursions into Kalinga. It is quite possible on the contrary that this Yavana invasion alluded to, might have been the raids made by the Kshatrapas of Western India when the Satavahana power was on the decline in Coastal Andhra.

With the fall of the Satavahana power, their own feudatories, the Ikshvakus, the Salankayanas, the Abhiras, etc., rose to power in different parts of their kingdom and carved out small and independent principalities of their own. During this period of confusion Pistapura, the modern Pithapuram of Godavari District became the main seat of Kalinga and a line of kings who styles themselves Vasistas or Matharas appear to have established themselves as rulers of Kalinga. They were, however, ousted from Pithapuram by Salankayana rulers of Vengi and were compelled to find another capital in Simhapura perhaps the modern Singupuram very near Salihundam in Srikakulam District. The Salankayanas with their capital at Vengi (Dendulur) appear to have continued their expansions and activities and gained mastery over this region of Kalinga of which Salihundam area forms part. They in their turn were worsted by Samudragupta in the middle of 4th Century A.D. His Allahabad inscription refers to a confederacy of kings-Vyaghraraja of Mahakantara, Kauralaka Mandaraja, Paistapuraka Mahendra, Airendapallaka Damana, Kanchi Vishnugopa, Vaingeika Hastivarma etc., whom he is said to have defeated and set at liberty. These places and kings except Vishnugopa of Kanchi are all located in Kalinga and the Gupta invasion must have dislocated life in the Kalinga kingdom. The aftermath of Samudragupta's invasion is again a period of confusion in the history of Kalinga. It became a scene of petty warring chieftains and later a happy hunting ground for the neighbouring rulers particularly adventurers like the Vakatakas. In this confusion there arose a dynasty into power in Kalinga who styled themselves as Gangas, (Gangamalakula tilakah) worshippers of Gokarna swami situated on the Mahendragiri *(Mahendrachala sikhara pratisasya bhagavato gokarna svaminah)*, with their capital at Kalinganagara (Identified with Mukhalingam on Vamsadhara). In the early years of Ganga rule, Kalinga was attacked by the rising power of the Chalukyas. Kirtivarman made attempts to

reduce Kalinga but this task was left to be completed only by his successor Pulakesin II who made a systematic conquest of the northern half of the eastern coastal region and established viceroyalty at Vengi with his own brother Kubja Vishnu as his Viceroy. This viceroyalty became independent and grew into power and prominence as the kingdom of Eastern Chalukyas of Vengi in the 7th Century A.D. These rulers followed the eastern hostile policy towards the ruling family at Kalinga-the Gangas. Curiously both the Gangas and the Chalukyas were staunch Hindus and did not patronise Buddhism. During this period Huen Tsang, the pious pilgrim of China visited Kalinga and has left us fairly a graphic account of the country as well as the state of Buddhism in these tracts. According to him, "The kingdom of Kalinga is 500 Li. or so in circuit, its capital is 20 Li. or so round. It is regularly cultivated and is productive. Flowers and fruits are very abundant. The forests and jungles are continuous for many hundred Li. It produces the great tauny wild elephants which are much priced by the neighbouring provinces. The climate burning, the disposition of the people vehement and impetuous. There are ten *Sangharamas*, with about 500 priests, who study Great vehicle according to the preaching of the*Sthavira* school. There are some hundred Deva temples with very many unbelievers of different sorts, the most numerous being the 'Nirgranthas'. In old days the Kingdom of Kalinga had very dense population but due to the curse of a Rishi living on the precipice of a mountain who was insulted by the people, the population perished". The same pilgrim further informs that the south of the capital and not far from it there is a Stupa about hundred feet high; it was built by Asoka Raja, by the side of it there are traces where the four past Buddhas sat down and walked. Near the northern frontier of this country, is a great mountain precipice on the top of which is a stone stupa about hundred feet high. Here at the beginning of the Kalpa, when the years of man's lives were boundless, a Prateyka Buddha reached Nirvana..."[1]

1. *Beal:* Records of the western Countries p. 207 ff. miles to the south-west of Ganjam (Julien's 'HIOUEN THSANG', iii 92 see maps nos. i and xiii). Both bearing and distance point either to Rajamahendri on the Godavari river or to the seacoast, the first being 251 miles to the south west of Ganjam, and the other 246 miles in the same direction. But as the former is known to have been the capital of the country for a long period, I presume that it must be the place that was visited by the Chinese pilgrim. The original capital of Kalinga is said to have been Srikakola, or Chikakol, 20 miles to the south west of Kalingapatam. Rajamahendri was the capital of the eastern branch of the Chalukya princes of Vengi, whose authority extended to the frontiers of Orissa. The Calingae are mentioned by Pliny, (Hist. Nat. vi 21. "Gentes: Celingao proximomari supra Mandei, Malli, quorum mons Mallus, finisque

But from the copper plate inscriptions of the early Gangas, dated in that period we learnt that 'Vijaya Dantapura' or Vijayakalinganagara to have been the chief seat of the Kings. This 'Vijayakalinganagara' has been identified with the modern village of Mukhalingam in the Narasannapeta Taluq, of the Srikakulam District which is also situated on the banks of Vamsadhara river. If the capital town of Kalinga referred to by Huen Tsang was Mukhalingam, then the Stupa cited by him is to the south of the city and not far from it. Salihundam, the present Buddhist site, with the stupa on the summit of the hill is situated to the south of Mukhalingam and as a crow flies is at a distance of about 15 to 20 miles. As such we may not be far from truth, if we hazard an identification of '*Saliputaka Mahavihara*' with the Buddhist Stupa, mentioned by Huen Tsang.

From the account of the Chinese traveller it looks as though that Buddhism was not very much favoured by the people of Kalinga during his time. There were only *Ten Sangharamas* with only 500 Bhikkus,while Jainism, the most favoured religion had a greater number of votaries. The reasons for the lack of popularity to Buddhism in Kalinga at this period which had been its erstwhile strong hold, are not far to seek. To explain this point a brief survey of the development of Buddhist doctrine, schools of thoughts, with special reference to Andhra and Kalinga is necessary and may not be out of place here.

The religion of Buddha was mainly based on the principles of Samkhya and more than the boldness of its speculation the strictness of its discipline gave Buddhism an attractive and engaging character; so much so people of different

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ejustractus est Ganges"), as occupying the eastern coast of India below the Mande and Malli and the famous Mout-Maleu. This mountain may perhaps be identified with the high range at the head of the Rishikulya river, in Ganjam which is still called Mahendra Male, or the 'Mahendra mountain'. To the south the territory of the Calingae extended as far as the promotory of Calingaon and the town of Dandaguda, or Dandagula, (Ibid vi. 23. Philemon Holland's translation has Dandagula) which is said to be 625 Roman miles. or 574 British miles from the mouth of the Ganges. The town of Dandaguda, or Dandagula, I take to be the Dantapura of the Buddhist chronicles, which was the capital of Kalinga, may with much probability be identified with Raja Mahendri, which is only 30 miles to the northeast of Coringa. So the 'tooth relic' of Buddha must have been enshrined by the reigning sovereign, Brahmadatta. (Turnour, Journ. Asiat. Bengal, 1837 p. 860 quoting the Dantha. Dhatu-wanso, or 'History of the Toothrelic'). Dantapura also said to have been situated on the northern bank of a great river which Mr. Cunningham taken to be the Godavari. A still earlier name for the capital of Kalinga was Sinhapura (Turnour, Mahawanso, 46 p.) which was so called after its founder Sinhabahu, the father of Vijaya the first recorded sovereign of Ceylon.

thoughts and creeds, came to him who incorporated them within his own fold.

But with the death of Buddha, dissensions crept in and the effort made by the Elders to check the schismatic efforts of the Youngers at the council at Rajagrah proved futile. At Vaisali, during the second general council (Sangiti) they parted company for ever. Two parties that rose to prominence at this 'Sangiti' - those who stressed the ethics and moral discipline particularly with regard to the personal conduct of monks were called *Theravadins*, and those who emphasised more on the metaphysical and altrustic doctrine, were called *Mahasanghikas.* Asoka Maurya favoured Vaibhajyavadins or Analytical sect of the Theravadins, and sent missionaries to all parts of India and outside for the propogation of the creed of Gautama.

But during the last days of Asoka, reaction had set in and his grandson Dasaratha showed himself to be more tolerant as is evident by his grant of crypts to Ajivika sect of Monks, while Pushyamitra, the founder of the Sunga dynasty showed no prediliction for this sect of Vaibhajyavadins and even persecuted them. They were compelled to flee to the south and establish themselves at Ceylon. Despite the hostile attitude of the Sungas and their successors Kanwas, the three centuries which elapsed between the death of Asoka and the reign of Kanishka, Buddhism was steadily on the increase. The propaganda in the period between 200 B. C. to 100 A. D. as the inscriptions and structural remains reveal was very successful. The foundation of the oldest stupas at Sanchi and Barhut, may go back to the reign of Asoka, but the numerous donations of the pious believers as recorded in the inscriptions bear the stamp of a later date. This time of fruitful propaganda was also one that was ripe in dissensions. The number of sects in the Buddhist order also steadily increased and by the time of Kanishka as many as 18 sects had organised themselves into distinct groups.[1] The reign of this Indo-Scythian king marks another epoch in the history of Buddhism in India. He ruled over wide tracts of country like Asoka Maurya and his services to the cause of Buddhism were also in no way inferior to that of Asoka. A council was held under his patronage

1. The Orthodox developed 11 sub-sects viz., (1) Theravada or Arya Sthaviranikaya, (2) Mahisasaka, (3) Kasyapiya, (4) Sautrantika, (5) Suttavada, (6) Sammitiya or Vatsiputtiya, (7) Dharmottariya, (8) Dharmagupta, (9) Sarvastivada, (10) Bhadrayaniya, and (11) Channagarika. The other 7 sects of the 18, formed the Unorthodox school viz., (1) Mahasanghika, (2) Gokulika (Kukkulika), (3) Prajnaptivada, (4) Bahusrutiya, (5) Chetiyavada, (6) Ekavyavaharika and (7) Lokottaravada.

about A. D. 100 in the monastery of Kuvena near Jalandhara. In this council the Theravadins were feebly represented and Mahasanghika made a compilation of the teachings of Buddha called *'Vibhasa'*. It was during this period seeds were also sown for the development of Mahayanism.

Nagarjuna and his powerful disciple Aryadeva were the most prominent amongst the teachers of Mahayana Buddhism. The figure of Nagarjuna shows a double character, the name of an influential person; the first eminent leader of a school imbibed with Hinduism and methods of Indian scholastic philosophy. It is also a comprehensive name for the achievement of Mahayanism with its axiom 'Sarvam Sunyam' in the first phase of its development.

According to the teachings of Buddha there were two Yanas-Sravaka and Pratyeka. The Sravakas were to hear from Buddha but they had to wait till the advent of another Buddha for their emancipation. The Pratyekas were eminent men, they could attain *nirvana* by their own efforts without the help of a Buddha, but they could not impart nirvana to others. The Mahayanists believed that by their own exertions they could reach not only Nirvana but also Buddha-hood and help others in attaining it. They looked down upon the other Yanas and contemptuously called them 'Hinayanas'. Thus by about 2nd and 3rd Centuries A. D. there were three Yanas in Buddhism but there were four schools of Philosophy; - Sarvastivada (Soutrantika), Vahyarthabhanga (Vaibhasika), Vijnanavada (Yogachara) Sunyavada (Madhyamika) and by the time Huen Tsang came to India, these four Philosophical schools had reached their full development. The former two stuck to the Hinayana party while the latter two supported the tendencies of the Mahayanas. The main points of distinction between Hinayana and Mahayanas centered round the question of Nirvana or the final goal of a Buddhist and on the divinity of Buddha.

Besides the above, inscriptions found in Nagarjunakonda and Amaravati refer to local sects like Siddhatthika, Rajagirika, Aparasaila, Purvasaila, Uttarapathaka, Vetulyaka or Sunyatavadins, Hemavatika, Vajiriya and Hetuvada. Reference is invited on this to Nalinaksha Dutt, THE BUDDHIST SECTS, A SURVEY, pp. 282 ff. Burnouf (LOTUS, 357 ff.) and Wassilief (*Buddhismus*, 223 ff) Beal (Ind. Ant. 1880, 299 ff.), and Rhys Davids (JRAS., 1891, 411 ff., 1892, 5ff.), Takakusu (I-tsing, xxiii) and Csoma Korisi As. Res. xx, 298 ff.), Burgess (CAVE TEMPLES OF INDIA) and Buhler (JRAS., 1892), Walleser (Die SEKTEN DE ALTEN BUDDHISMUS), Oldenberg (VINAYA PITAKA, Intro.) and La Vallee Poussin (IND. ANT. 1908), Masuda (ASIA MAJOR, II) and Mrs. Rhys Davids (POINTS OF CONTROVERSY, Intro.).

The Hinayanists regarded Buddha as the progenitor of the Dharma and called him only a superman - while the Mahayanists looked upon him as a divinity, an eternal being coming to the earth only for the salvation and deliverance of all beings. The Hinayanists believed in the Buddhist Triratna revered and worshipped them in the order of Buddha, Dharma, and Sangha. But the Mahayanists changed the order into Dharma, Buddha and Sangha, for, according to them Dharma or *Prajna* is eternal and therefore the highest object in Buddhism. Buddha is only an *Upaya* or means of obtaining knowledge[1].

In the matter of Nirvana Mahayana had an entirely different development. The Hinayanist is satisfied if he is emancipated from the bond of worldly sufferings, from the unending cycle of death and rebirth. But the Bodhisattva on the otherhand who is even anxious to do good to the world acquired a state of mind known '*Bodhichitta*' which makes him advance higher and higher marching towards the Akanista heaven[2].

Here arose a most baffling controversy about the substance of Nirvana. Whether it meant 'absolute void, (sunya) or conscious state (Vijnana) the Mahayanists ranged themselves into those divisions. The yogachara schooled by Maitreyanatha refused to accept that sentient beings after ages of striving should end only in void; they held that even in Sunya, Vijnana or consciousness remained. While the Madhyamikas who were more radical held that Sunya means a "transcendental state" (not annihilation) about which neither existence nor non-existence nor a negation of the two can be predicted[3].

Since Buddhism was a mass religion and masses could not be expected to be trained intelligently to understand the import of Prajna or Upaya or Nirvana to make it intelligible to the masses the Teacher had invented another word for Sunya-Niratma i.e., something in which the soul is lost. The Bodhichitta merges in Niratma and there remains in eternal bliss. This philosophy other-

1. Buddhist Iconography—B. Bhattacharya; N. Dutta, 'The Mahayana Buddhism', pp. 136, 137 & 141.
2. The universe according to the Buddhists consists of 26 lokas divided into three-Kama, Rupa and Arupa-Heavens. When the Bodhisattva remains in the Kama loka he is subject to desires. The Rupa heaven is again divided into four divisions. In the first of these, the Bodhisattva is not subjected to desires, in the second h. gains absolute purity, in the third he transcends the cycles of birth and rebirth and in the fourth he reaches the Akasa or the heaven. In the Arupa heavens which are also four in number the form of Bodhisattva is lost.
3. Buddhist Iconography by B. Bhattacharya-also see introduction Sarvadarsana Samgraha, pp. 22ff.

wise called Mahasukavada which emphasises the significance of Niratma and the feminine aspect of it gave rise in course of time to Vajrayana. Vajrayana means the vehicle by which Nirvana is attained through the medium of Vajra- which is only another name for Sunya. This system, which gained wide popularity from about the 6th Century A. D is rich in iconographical ideals. Asanga is said to have brought the Tantras to the earth and introduced the aid of gods into the religion of the Mahayanists of his time. Tantra is said to be the worship of Sakthi of Female energy. Vajrayana Buddhism readily assimilated the doctrines of Tantras. The Buddhist Tantra profess to teach the followers, how by a supernatural way they can achieve the desired objects both of material nature, (like an elixir of longevity invulnerability, invisibility, alchemy etc.) and spiritual character (as the power of evoking a Buddha or Bodhisattva) to solve doubts in the matter of interpretation and application of Buddhist canon etc. The kings of Pala dynasty (C. 800-1050 A. D) whose sway over Bengal and the adjacent lands are well known for their protection of this faith. The Monastery of Vikramasali was a renowned centre of Tantric learning. But during the period of their successors i. e., Senas though they were not open hostile to this religion, they did nothing to foster Tantric studies. Naturally due to lack of patronization and negligence Buddhism began to wane and its fall was accelerated by the Muslim conquest. Whatever might be the faults of the Vijrayanists it is to them we owe the legacy of a rich varied and extensive Pantheon of numerous Tantric Gods and Goddesses like Tara, Marian, Avalokitesvaran etc., a few examples of which were salvaged by Mr. Longhurst in the village at Salihundam during the earlier excavations.

Viewed from the above setting and as the excavated remains indicate, the course of Buddhism in Kalinga and at Salihundam appears to have run almost on similar lines. With its foundation far deep into the age of the Mauryas or even earlier the *Sangharama*, at Salihundam grew stronger and stronger till about the middle of the 8th Century A.D., attracting pious pilgrims and students from all quarters of the country. The period between 3rd Century B.C. and 3rd Century A. D., i.e., during the age of the Satavahanas, and their immediate successors when Buddhism was the most favoured religion in Andhra may be said to be the hey day for this monastery. It was during this period that many of the buildings of this monastery had been built.

In the next two centuries there seems to have been a temporary disturbance perhaps due to the unsettled state of affairs in the kingdom, consequent on the fall of the central authority and invasion by neighbouring rulers. The

records on stones fixed in the pavement in Box-headed Gupta characters, indicate that the monastery was perhaps visited by Samudragupta or his camp followers during their southward march. This period of disturbance was only temporary. Construction work appears to have started again in the 5th Century and the monastery continued to be a seat of Theravada Buddhism, till about the middle of 7th century, when Huen Tsang visited Kalinga. Later on it became a seat of Tantric Buddhism during the Vajrayana period but the scene of activity appears to have been shifted to the village near by on the bank of river where it had lingered on for another two centuries till its complete extinction.

VI. CHRONOLOGY

In inditing the chronology of a site various evidences encountered at the different strata during the excavations have to be pieced together. With the available datable antiquities, the chronological sequence of an occupation of a site has to be determined. The numismatic, epigraphical and ceramic evidences supplied and supplemented by the excavations besides seals and sealings from Salihundam have been of great importance and significance in fixing the chronology of this site. The phases mentioned below have been postulated after carefully checking and co-ordinating the data of the different layers of the site. In demarcating and dating the different phases the following types of finds have provided the main evidence in the determination of the chronology.

1. *Early Phase :*
   (A) Coins
   (B) Pottery :
      i. Megalithic Pottery
2. *Middle Phase* :
   (A) Terracotta Seal
   (B) Steatite Seal
   (C) Inscribed Conches
   (D) Coins
   (E) Pottery
      i. Rouletted Ware
      ii. Inscribed Sherds
3. *Late Phase* :
   (A) Stone Inscriptions
   (B) Moulded bricks (presumably of the Gupta Period).
   (C) Pottery :
      i. Inscribed Sherds.

The phase-wise discussion of the above evidences will be as follows :

1. *Early Phase* : (C. 2nd-3rd Cent. B. C. to C. 1st 2nd Cent. A. D.)

(A) *Coins*: In Layer 4 which is contemporary with the first or early phase in the structural activity of the site, besides the ceramic evidence, a solitary specimen of numismatic find provided the basis for fixing the date. This silver punch marked coin[1] bears solar symbol, an animal with beaks (?) and some other marks around the plan on the obverse and two marks on the reverse. It has been picked up from the coeval level to the megalithic pottery. Shri Bhattacharya assigns the initial date of the silver punch marked coin to be the 6th Century B.C. Since the silver punch marked coin recovered from this site has been found to be associated with the megalithic black and red ware type pottery which has been dated to 2nd-3rd Centuries B. C. at the wellknown site 'Brahmagiri' in Mysore State on a moderate and conservative basis. As such the initial date for the structural activity of this phase can be dated to 2nd-3rd Centuries B. C.

(B) *Pottery:* Of the pottery recovered from this level, the sherds resembling megalithic black and red ware variety have rendered possible the fixation of the time limit of this phase in corraboration with other antiquities in evidence.

Interestingly, sherds of the same texture, fabric and shape of a megalithic variety noticed from many Megalithic sites such as Nagarjunakonda, Brahmagiri, Sanur have been recovered from this phase. The occurrence of such variety with the association of a silver punch marked coin is highly significant. The recovery of such Megalithic variety of sherds from that region can easily be explained by referring to a place 'Kalingapatnam' which is just 4 miles from this site, where evidences of megalithic habitation area are indicated.

Thus the silver punch marked coin in association with black and red ware variety pottery assigns 2nd-3rd Century B.C. as an initial date for the early phase.

2. *Middle Phase*: (C. 1st-2nd Cent. A.D. to 3rd-4th Cent. A.D.) Layers 3 and 3A that constitute this phase of occupation have yielded sundry datable antiquities.

A. *Terracotta Seal:* A terracotta seal (Plate XXXVI)circular in shape with an inscription in Brahmi characters datable to 4th Century A.D. is of much importance. Dr. Sircar reads the legend on the seal as "CHALIVA (SA) SASAUTIGA" possibly meaning "SASAUTIGA" of CHALIVA. But Mr. Ramachandran renders the inscription as "CHALIVETASASA (KA?) SA". This seal with its datable legend and a bell-shaped figure incised in the centre perhaps in corraboration with the other evidences gives the terminal date for this phase.

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1. Ancient India, Vol. 2, pp. 119 ff.

B. *Steatite Seal*: A solitary specimen of steatite seal oval in shape and with an inscription in early Brahmi characters engraved in relief has been obtained and is assignable to 5th Century A.D.

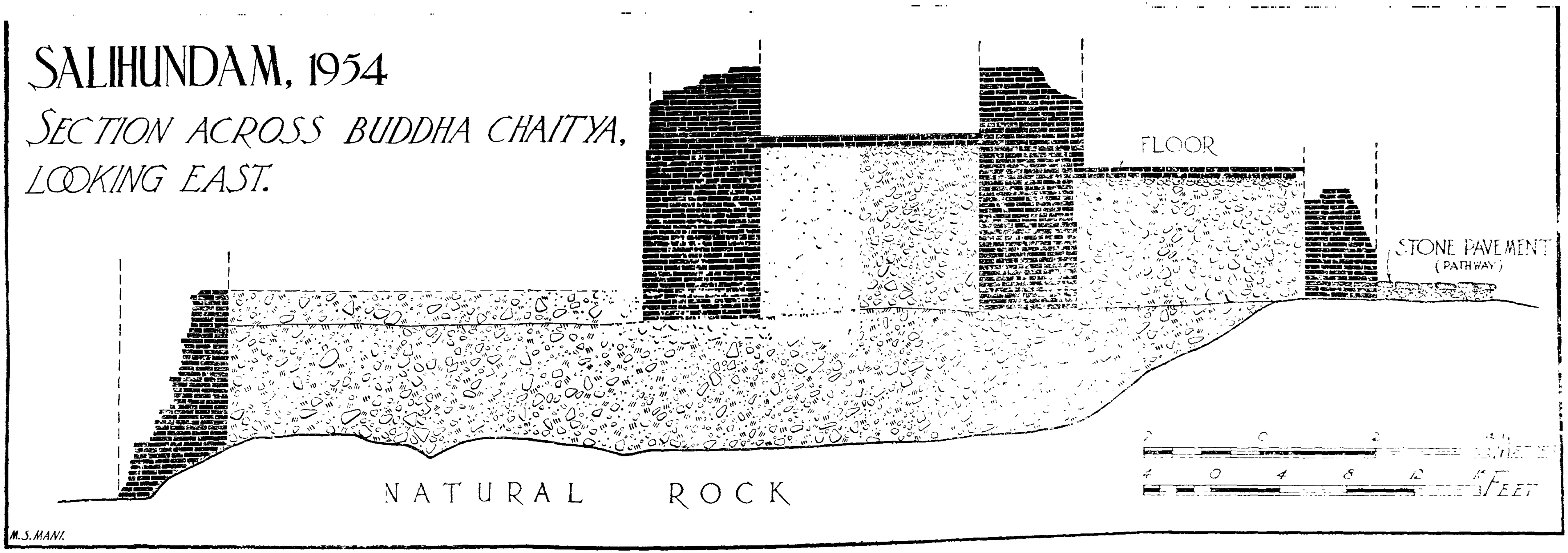
C. *Inscribed Conches:* The two conches with inscriptions on them (Plate XLIV) recovered help in dating the structures of this phase. Incidentally of the two inscribed conches, one refers to the Buddhist Chaitya and gives the name 'Salipetika'[1] the modern Salihundam. The recovery of these inscribed conches in association with the structures of the middle phase perhaps suggests that the structures were coeval with these conches.

D. *Coins*: Only two coins of copper and lead (Plate XLVI) could be obtained from this phase. Of them the Puri-Kushan coin of copper was a rude figure with a crescent above on the left on the reverse is the only numismatic evidence as the other lead coin of Satavahana is obliterated and nothing could be made out of it. These Puri-Kushan coins or Oria-Kushan coins as Mr. R.D. Banerjee calls them have been assigned to the middle of the 4th Century A.D. at Sisupalgarh[2]. The Puri-Kushan coin of this phase with the abovementioned steatite seal perhaps demarcate the early date of the phase to be the C. 3rd-4th 5th Cent. A.D.

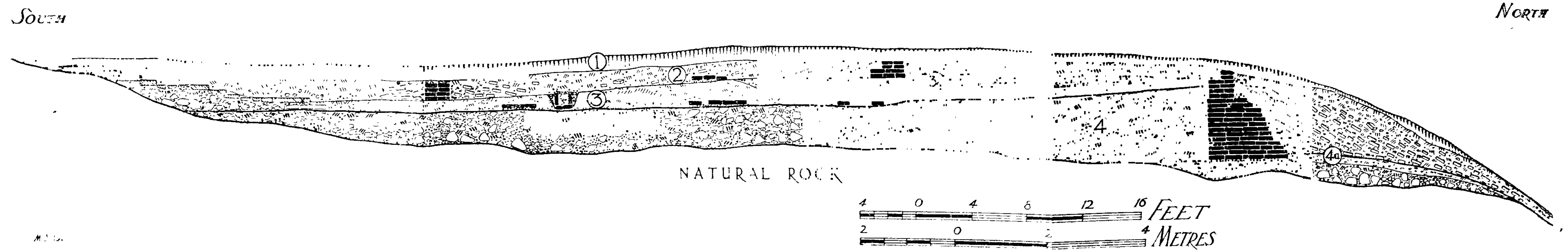
E. *Pottery:* (I) *Rouletted Ware*: Rouletted ware both inscribed and otherwise of innumerable number obtained from this level are of great avail in dating the structures. Sherds ranging in date from 1st Century A.D. (No. 37) to 4th-5th Cent. A.C. (No. 45) give the time limit and the distribution of the date of this ceramic industry. But the rouletted ware sherds of S. No. 3 with an inscription 'DAGE SAGHASA' and S. No. 45-0 SEVARATHAKO' of the 1st Century B.C. and another with S.No. 2 containing an inscription 'BAMMANASA' of the 2nd 3rd Cent. B.C. have afforded a problem in fixing the initial date of this ware. The contradiction in the Archaeological and Epigraphical evidences which is more apparent than real has been discussed earlier. This profuse occurrence of this ware and its continuity for longer period is indicated at Salihundam makes one presume that the inhabitants of this monastery had special predilictions of liking for this particular ceramic industry.

ii) *Inscribed Sherds*: Apart from the rouletted ware a few inscribed black and red ware, black slipped ware and grey ware sherds also help in fixing the time limit of this phase. No. 5 in Black and Red ware datable to 1st Century A.D. and No. 45 and 58 of Black and Red ware of the 3rd Century A.D. about half a dozen sherds of Black-slipped ware (57, 11, 33, 16, 36 & 13) datable to

1. Vide Regd. No. 8 in the Chapter 'Ivory & Shell Objects' of 'Other Finds'—K.
2. Ancient India, Vol: 9, pp 169 ff.


SALIHUNDAM, 1954
SECTION ACROSS BUDDHA CHAITYA,
LOOKING EAST.
FLOOR
STONE PAVEMENT
(PATHWAY)
NATURAL ROCK
4 0 4 8 12
FEET
M.S. MANI.

SALIHUNDAM - 1954, *SECTION LOOKING EAST* SH. IIA.



1st–2nd Cent. A.D. and a sherd of No. 48 with inscription 'PANCHAVIRASA' of the 3rd–4th Cent. A.D. and number of inscribed grey ware sherds ranging in their date from 1st–2nd Cent. A.D. to 3rd–4th Cent. A.D. supply the much needed datable evidence to this phase.

Late Phase: (C. 4th–5th Cent. A.D. to 7th–8th Cent. A.D.)

A. Stone Inscriptions: About six inscribed slabs in fragments bearing box headed scripts or shell characters belonging to this phase are obtained. About 30 small inscriptions are engraved on the steps from the foot of the hill leading to the Maha Chaitya on the top. They range in date from 7th Century A.D. to 9th Century A.D.

For the most part, these inscriptions are illegible and appear to be only pilgrim records. Their importance lies in fixing the terminal date of this monastery.

B. M*oulded Bricks*: This phase has witnessed the existence of neatly cut and wedged bricks (Plate XLII) presumably of the later Gupta and Vakataka period.

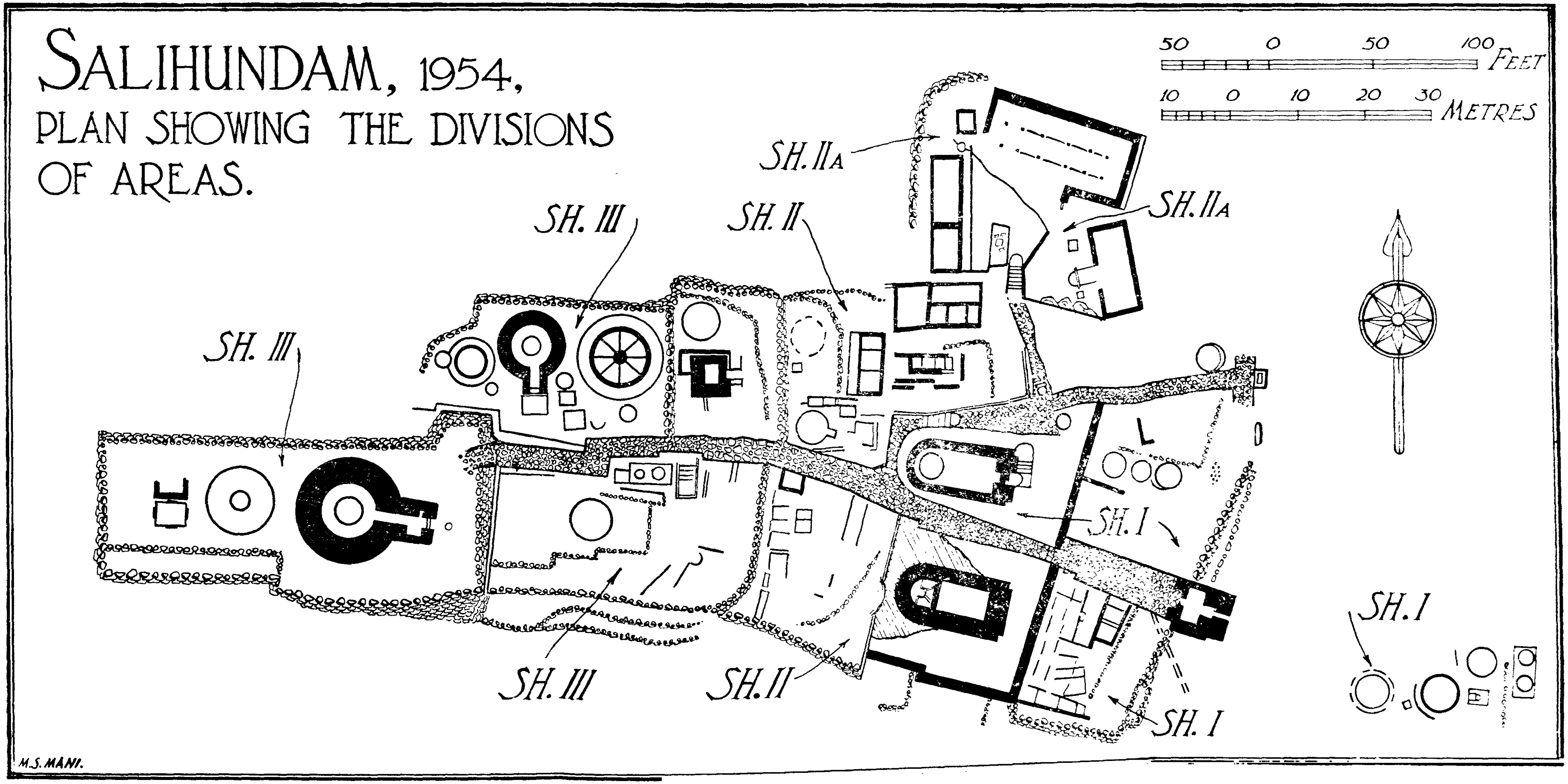
C. *Pottery:* (i) *Inscribed Sherds*: Two inscribed sherds from red ware (Nos. 65 & 66) and one from the grey ware (No. 55) besides a few others are the datable ceramic evidences of this phase.

Thus taking into account the available data of this phase the extent of the time limit of this phase will be 3rd–4th Cent. A.D. to 8th 9th Cent. A.D.

VII. THE STRUCTURES

The excavation as mentioned already, has revealed many interesting structures of the Buddhist Sangharama on this hill. It was also found that there were three distinct Phases (Early, Middle and Late) of structural activity (Fig. 3). In each Phase the builders had adopted their own plans for the structures built, taking the advantage of the natural contours of the rock out-crop. Instances of reuse of standing walls wherever they were convenient to be used are also not wanting. The hill has been divided into a number of terraces, to retain it in position randum rubble revetment walls have been built. For the most part all construction was brick in mud. In the middle and late phases lime appears to have been used for flooring and plastering of walls etc. The lime concrete-mix was prepared according to the time-honoured custom of hand pounding. The stone trough which was used for pounding and mixing lime concrete was also unearthed, along with number of wide mouthed urns, filled with lime concrete. All the walls are well-aligned and proper drainage facilities were also provided. Bricks of different sizes, have been used perhaps indicative of the different periods or dates of construction, moulded bricks with clean and neatly cut sides generally met with in Gupta period temples like the Lakshmana temple at Sirupur in the Raipur District of Madhya Pradesh are found to have been used in the reconstruction or repair works in the monastery. Practically all important stupas though built in brick are provided with cut stone facings. The stone used is generally the local variety of quartzite but lime stone has been imported into this area from the lime stone quarries near Sringavarapukota in Visakhapatnam District.

The structures revealed and described below-Stupas, Votive Stupas, Viharas, Chaitya Grihas, Sanctuaries or Shrine Chambers, Votive Platforms etc. all belonging to the Buddhist Vihara complex and range in date from 2nd Century B. C. to 8th Century A. D. Buddhist tradition as contained in Culla-vagga and Chinese chronicles supply us apparently trustworthy information about the residence of the Monks. During the Vassavasa or the rainy season when the monks are expected to be in Retreat they are forbidden from all


SALIHUNDAM, 1954,
PLAN SHOWING THE DIVISIONS
OF AREAS.
50 0 50 100 FEET
10 0 10 20 30 METRES
SH. IIA
SH. IIA
SH. III
SH. II
SH. III
SH. I
SH. I
SH. III
SH. II
SH. I
M.S. MANI.

travel and arrangements had to be made for their living. It is difficult to precisely fix the date of the construction of abodes for the monks. Buddhaghosa in his commentary[1] states that monks should look after their Vihara, to provide food and water for themselves to fulfil all due ceremonies such as paying reverence to sacred shrines etc. and to say loudly once, or twice, or thrice: "I enter upon Vassa IN THIS VIHARA for these three months" and this statement incidentally helps us to glean into the regulations concerning the abodes of the monks.

There is an interesting story[2] about the origins of the monasteries or residences for the monks. In the beginning, as the story tells us the monks had no fixed abodes, SAYANASANA or SENASANA. They dwelt in the woods, at the foot of a tree, on a hill, in the cemeteries, forests etc. The rich merchant from Rajagrha wished to erect dwellings for the reverends, and the Lord Buddha gave his assent saying: "I allow you, O monks, abodes (Layana, lena) of five kinds[3]: Viharas, Addhayogas[4] (explained by Buddhaghosa as suvannavangageha) towers and Prasadas or Pasadas, stone houses with a flat roof or Harmyas and crypts". On hearing from the monks that the Lord had given his assent, the merchant had in one day finished 60 dwelling places."

The term Vihara not only denotes a monastery as a dwelling place of the monks but is generally associated with the temple where the worship is conducted. The dwelling houses of monks are called Parivena or Pannasala whereas the monastery is generally denoted by the term Sangharama. The Chinese pilgrims who visited India have left most reliable and detailed accounts of the actual state of these Sangharamas. It appears that the Avesikas[5] or the resident monks had a life free from care owing to the liberality of the kings and pious laymen. "The regular business of the monks is to perform acts of meritorious virtue, and to recite their Sutras and to sit wrapt in meditation. When stranger monks arrive, the old residents meet and receive them, carry for them their clothes and alms-bowl, give them water to wash their feet, oil with which to anoint them, and the liquid food permitted out of the regular hours. When

1. Sacred Books of the East, Vol. XIII
2. Kern-Manual of Indian Buddhism pp. 81ff.
3. MV. I, 30; III, 5; CV. VI, 2.
4. Explained by Buddhaghosa (SBE-XIII, 171) by "Suvannavangageha", i. e. a house of gold and tin? CHILDERS s. v. gives "shaped like a garuda bird", which points to a reading SUVANNA (or SUPANNA) - VIHANGA. Savarna for Suparna is not unknown to some N. texts.
5. Naivasika is the term Vyu: S. 270

he (the stranger) has enjoyed a very brief rest, they further ask the number of years that he has been a monk, after which he receives a sleeping apartment with its appurtenances, according to his regular order, and everything is done for him which the rules prescribe[1] ". As a matter of convenience for conducting the necessary business in a monastery, the entire administration was entrusted to such brethren as are thought fit for the office and in due form appointed by the Sanghas[2] The names of the Sanghas are enumerated in Chulavagga. Of these, most interesting and "important office is that of the apportioner of food, Bhattuddesaka, Skr. Bhaktoddesaka. In the days of the Buddha this office was held by Dabba, who at the same time was the regulator of the lodgings, Senasanapannapaka, Sayanasanavarika[3]. Other charges said to have been instituted by the Master are: the keeper of stores, Bhandagarika, Bhandagopaka; the recipient of robes, Civarapatiggahaka, Civaragopaka; the distributor of robes, Civarabhajaka; of rice gruel, Yagubhajaka, Yavagucaraka: of fruits, Phalabhajaka, Phalacaraka; of hard food, Khajjakabhajaka, Khadyakacaraka;of trifles, Appamattakavissajjaka[4]; of voting tickets, Salakagahapaka; the keeper of rain-cloaks and bathing-clothes, Satiyagahapaka or Varsasatigopaka; the keeper of alms-bowl, Pattagahapaka; the superintendent of the gardeners, Aramikapesaka; of the Sramaneras, *Samanerapesaka*"[5] (Vyu. l. c. has only PRESAKA).

No distinction was, however, made between monks except in matters of age and superior knowledge. In every monastery or Sangharama "there were, of course, Seniors, Sthaviras, P. Theras, and Juniors, Dahras, Daharas; Upadhyayas, P. Upajjhayas or Upajjhas, i. e. tutors and Sardhaviharins, P. Saddhiviharins or Saddhiviharikas, fellows[6]; Acaryas, P. Acariyas, professors, and Antevasins" etc. (Kern-Manual of Indian Buddhism, pp. 84 ff.) But anything like hierarchy of officers, perhaps did not exist.

Highest place was given by Buddhists to Triratnas or three jewels, relics of holy persons and monuments erected to their memory as objects of worship or veneration. But later on honour and respect was also paid to memorial

1. Fa Hian Rec. pp. 43 ff.
2. Names of functionaries in CV. IV. 4; VI, 21; Vyu. S. 274.
3. Dabba Mallaputta was a remarkable man; he realized Arhatship when he was seven years old and had to endure much vexation at the hands of the brethren; for his history see the passage referred to by ED. Muller JPTS. of 1888, p. 41.
4. Perhaps the same as the BHANDABHAJAKA; Vyu. l. c.
5. Kern - Manual of Indian Buddhism, pp. 83 ff.
6. Vyu. S. 281; Sardhamviharin in Divy. 18; 299

objects like relics of holy persons etc. It is ordained by Buddha himself in Mahaparinirvanasutra that Stupas or sepulchrla edifices can be erected over the corporeal relics of the Buddhas, Pratyeka Buddhas, Arhats and Chakravartins etc. When such monuments are raised over, objects like Dhatus- distinguished into three classes; Sariraka, corporeal relics; Uddesika, memorials; and Paribhogika or Paribhogadhatus, objects having served the use of the Buddha, sacred spots, holy trees and the like[1] would be enshrined in them.

Stupas with their beginnings as simple grave mounds (tumulus) were developed in course of time into fine architectural edifices by the Buddhists[2]. The stupas of Sanchi and Amaravati, particularly Amaravati representing the monastery on the Vedika slabs supply us interesting data about their construction and component parts. They generally consist of a circular platform or Vedika with a hemispherical dome with a Harmika or a box like structure on top which takes on it the Chhatra or umbrella. The stupas that we meet with in Andhra Desa contain some additions which are not usually found in North Indian stupas. Four projections to the circular base or the Vedika in all cardinal directions were added and they have been called in the inscriptions as Ayaka Vedikas and over these Ayaka Vedikas are mounted five pillars called Ayaka Kambhas or venerable pillars which have been interpreted as the five symbolic representations of important incidents in the life of Buddha, viz, his birth, renunciation, enlightenment. dharmachakrapravartana and parinirvana. These Ayaka platforms or the Stupas were circumscribed by a railing with the Pradakshinapadha in between and gateways in all four cardinal directions, complete the picture of the stupa.

The stupas of Salihundam tally with the Stupas discovered in other parts of Andhra Desa, particulary in plan imitating a wheel and central hub radiating spokes and rim but the Ayaka platform with its Ayaka kambha surmounted are conspicuous by their absence here. This was perhaps due to the fact that the technique of construction of these edifices was borrowed not from coastal Andhra but from North India through Orissa. There is also slight change in the lay out of the monasteries at Salihundam. Normally the lay out plans of the mon-

1. The definition of Uddesika with HARTY E. M. 216 "things which have been erected" does not agree with Jat. IV, 228=Bodhiv. p. 59, where we read that an Uddesika Dhatu is "immaterial, merely existing mentally", AVATTHUKAM MANAMATTAKENA; yet it is a CETIYA.

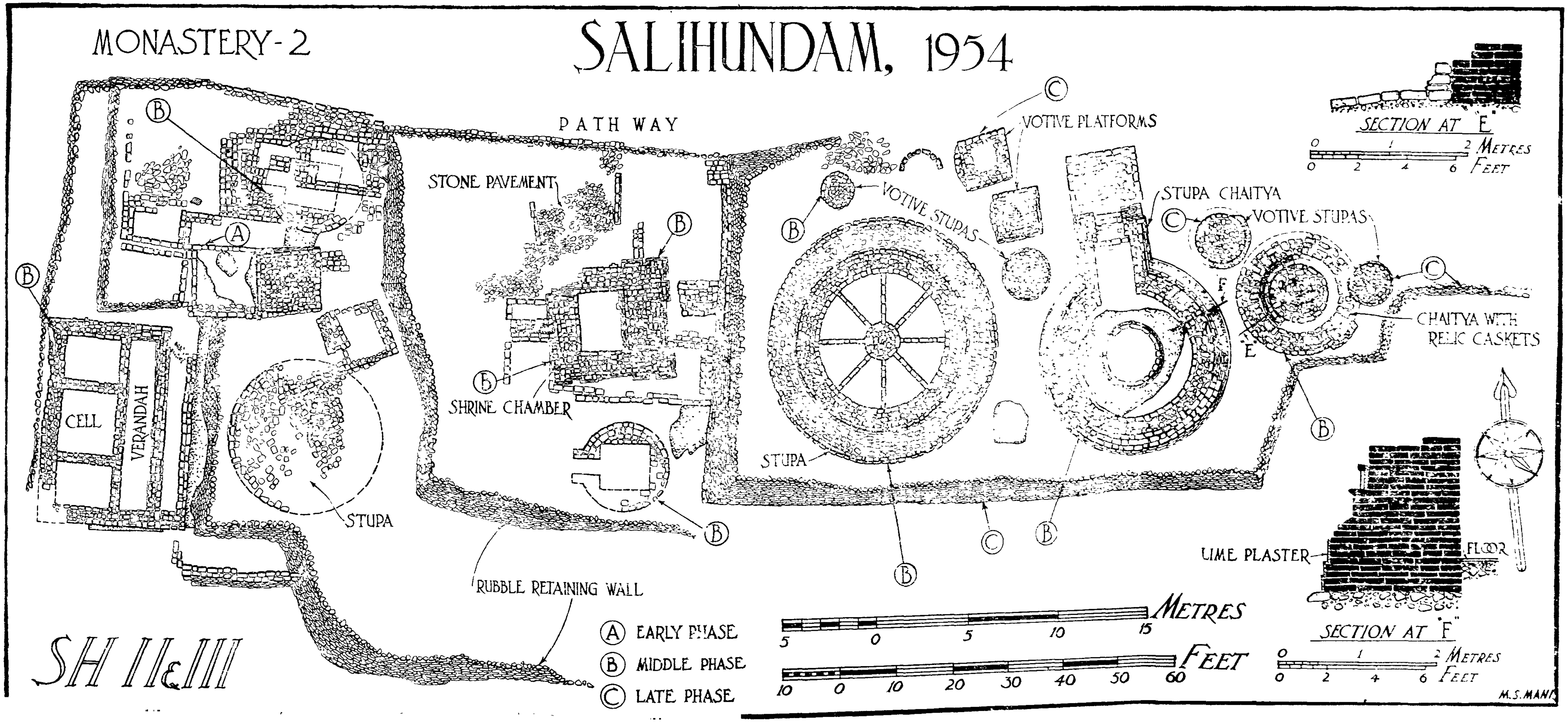
2. A separate sect of Buddhists who styled themselves as 'Chaityakas' proclaimed their speciality in the construction and decoration of Chaityas and stupas, supposed to have flourished at Dhanyakataka, the modern Amaravati.

asteries as revealed at Nagarjunakonda comprises of a main stupa with the monastery facing it. Inside the monastery are generally located two apsidal shrines enshrining an image of Buddha and an Uddesika Stupa, one juxtaposed opposite the other,a central pillared hall used for discourses, cells or residential rooms for the Bhikkus on all the sides, with their adjoining kitchens and dining halls. Here at Salihundam though all the components like the Stupa Chaitya and Buddha Chaitya monastic cells, pillared halls, dining and kitchen rooms have been exposed to view, perhaps because of the difficulties of construction to follow the prescribed lay out on the hilly terrian, they have not been done in the usual plan. In the construction of Stupa Chaityas also there is some peculiarity. Except for the one excavated by Sri T. N. Ramachandran, the shrine chambers of Salihundam are all circular with openings on one side enshrining Uddesika stupas originally built of brick and veneered with cut stone slabs. They must have had a circular roof also but no traces of them have come down to us, and it is difficult to reconstruct even a mental and conjuctural picture since no miniature representations on these buildings have been shown in the sculptures, as was done in the case of Amaravati and Nagarjunakonda. Two of the stupas appear to be of the Sariraka type because they have yielded relic caskets containing the relics with all usual accompanying paraphernalia. One set of relic caskets discovered by Sri T. N. Ramachandran has already been described by him. They have been preserved in specially made stone caskets or bricks made in the shape of stupa and kept in line in the centre of the Stupa exposed, while the second variety are earthen ware caskets containing small silver vessels imitating the shape of a Stupa fixed into the bricks of a small stupa by the author. These caskets have a screw like groove on their exterior and they have been screwed to the bricks with circular cavities. These bricks and the caskets screwed to them have been placed at the four cordinal directions in the stupa and the entire structure was sealed by a veneer of ornamented cut stone slabs.

In brief the main structures as one starts up along the paved pathway to the top as-follows :

(a) An entrance structure flanking the paved pathway. (Plate IV,Fig. 4.)
(b) Just beyond and to the left about 8' higher a pillared hall (of the late phase) overlying a vihara or living cells of the monks (of the middle phase) (Plate V, Fig. 4.).

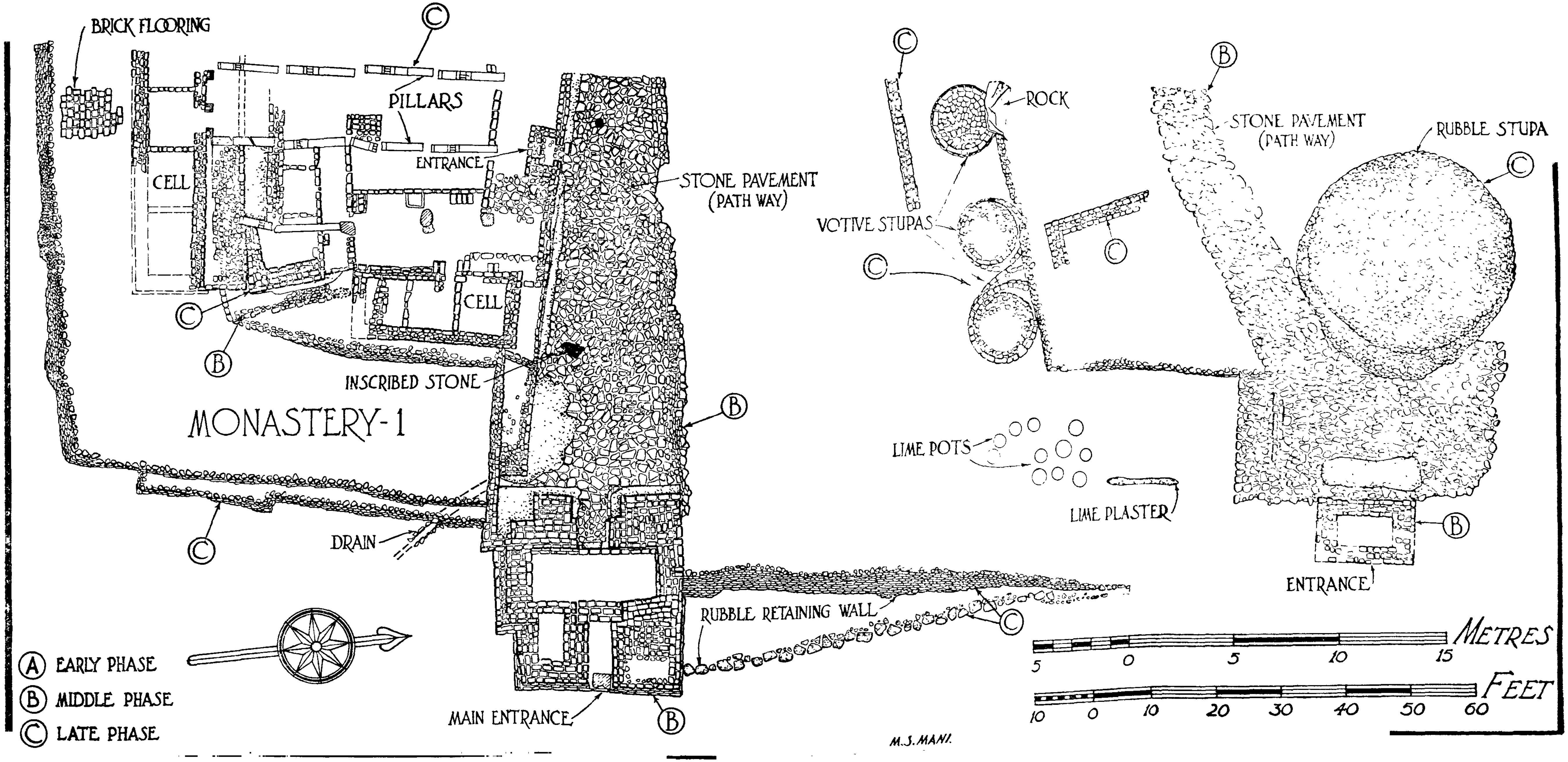
On the right or northern side of the pavement a plain large site with superficial vestiges of structures with no proper plan or alignment of the Middle phase over which are built three votive stupas (of the late phase) on terraces,



MONASTERY-2
SALIHUNDAM, 1954
PATH WAY
STONE PAVEMENT
VOTIVE PLATFORMS
VOTIVE STUPAS
STUPA CHAITYA
VOTIVE STUPAS
CHAITYA WITH RELIC CASKETS
SHRINE CHAMBER
CELL
VERANDAH
STUPA
STUPA
RUBBLE RETAINING WALL
SECTION AT E
SECTION AT F
LIME PLASTER
FLOOR
METRES
FEET
(A) EARLY PHASE
(B) MIDDLE PHASE
(C) LATE PHASE
SH II & III
M.S.MANI

SALIHUNDAM, 1954

SH-I



about 5′ higher up and closed in a rectangular room (Plate. VI, Fig. 4). Further west up Buddha Chaitya on the left (Plate VII & VII A Fig. 7) and a stupa chaitya on the right (Fig. 7 Plate XXVI) and a few appurtinent structures of monasteries. They are briefly described below :

Monasteries : As many as five monasteries with kitchens and dining halls were opened to view during the present operations.

Monastery 1: (Plate V, Fig. 4.): This is in site S. 2 and on a terrace about 10′ higher than the gateway (entrance structure) along the southern side of the paved pathway. It comprises pillared hall (about 45′ x 35′) with rooms on three sides (north, east and south) each measuring 9′ x 7′ On the west the outer Prakara wall of the Buddha Chaitya serves as a retaining wall for this. On the east and south sides random rubble revetment is provided. The pillars are all damaged. The entrance to this monastery is by a gate which opened into the main pavement.

This Vihara appears to have been built during the 2nd or Middle phase and parts of it later on restored during the late phase. The plinth area has been increased by levelling up the site on the east to a length of 20′ where a random rubble revetment wall has been provided. The Middle phase structures appear to have been destroyed either during the construction of the late phase structu-res or earlier as in some places walls are found to be missing abruptly. The main walls are 1′-10″ thick and the partition of subsidiary walls are to 10″ to 11″ thick. The flooring is furnished in lime mortar mixed with pebbles of ¼″ to ¾″ and looking almost like lime concrete. The size of brick varies from 19½″ x 10½″ x 3″ to 21¼″ x 10½″ x 3″. The large pillared hall is about 45′ x 35′ with a system of cut stone pillars, four in a row running north to south and three such rows from east to west. The pillars are 16″ square and about 10′ excluding the fort like 6″ projectors at the top for securing the beam. At about 2/3rds. height, the pillar corners are chamfered to about 3″ and the corners rounded. There are two small cells to the south west of these and a long passage along the south side. This passage has been rendered with lime mortar mixed with pebbles ¼″ to ¾″ size and in varying thickness making up the evenness in the bricks set paving below. The bricks used for flooring measure only 17″ x 14″.

Monastery 2: (Fig. 5): This is situated in S. 2 and appears to have been a victim of wholesale spoliation as all the walls are badly damaged and in some places completely missing having only traces behind. The extant portion comprises a central passage running East to West flanked by cells or rooms on either side (four on the north side and presumably an equal number on the south) with a couple of

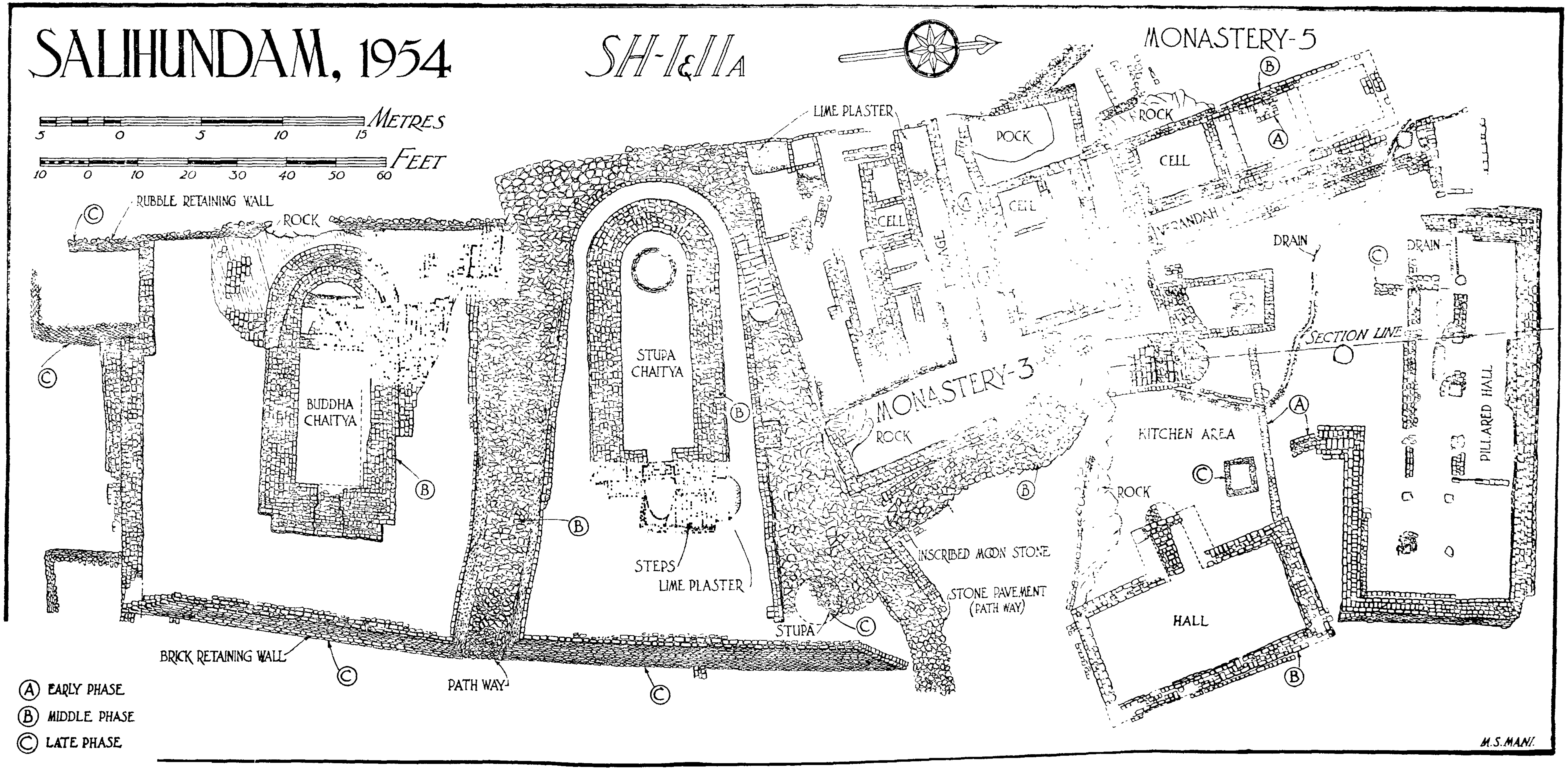
extra rooms in the space available at the south-west. Traces of reuse of earlier phase walls wherever it was possible are also evident. The flooring is rendered with thick lime mortar mixed with pebbles as in other contemporary places.

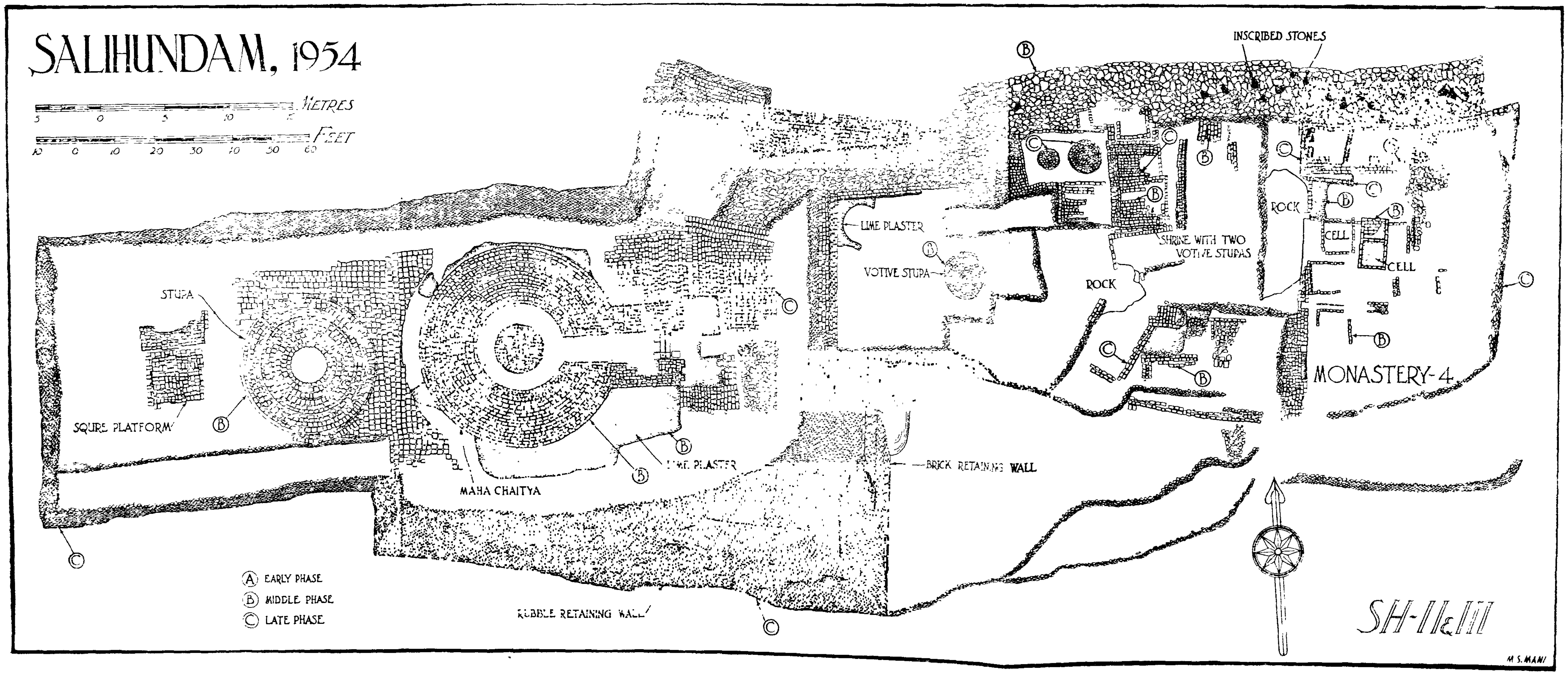
Monastery 3: (Fig. 7): Just farther west of the monastery 2 on a higher terrace is monastery 3 with a central passage. This comprises two sets of series of rooms at two different levels. The lower ones are three in number measuring 9′ x 7′ and running north to south with passages on south and west flanks and a varendah to the west. Here one of the extant walls of the second phase has been utilised both as a retaining wall for the next higher terrace and a side wall of a 'U' shaped drain.

Monastery 4: (Fig. 6.): This is located to the south of the pavement and just behind the Buddha chaitya at a higher level. Even here as elsewhere the middle and late phase constructions only have been exposed to view. Of the former structures two rectangular cells measuring 4′6″ x 5′6″ to 5′6″ x 6′6″ with smooth lime concrete flooring which appears to be shrine chambers are noteworthy. These have yielded a lord of Buddha in the typical Gandharva drapery. Enclosing these cells are the remains of late phase structures consisting of about 9 cells, three on each side, south, east and west and a brick stair case leading to the next terrace. The flight of steps is built along the south-western corner in a peculiar manner (i.e. brick on vertical edge) and is quite interesting.

Monastery 5: (Plate XIV, Fig. 7.): This is situated in S.2 A on the northern slope of the hill. Even here as elsewhere, different structural phases are evident (PL. VIII) & (PL. VIIIA). The whole area has been divided into two terraces and rooms have been constructed on them. Here the halls are bigger in size and are better preserved. This area appears to be the kitchen or prefatory with an attached dining hall to the Sangharama. This area is approachable from the southern side where steps (PL IX) have been provided. To the west of this staircase, is a rectangular room perhaps used as a kitchen (PL X). Behind this, at a distance of 30′ are three cells with a varendah presumably used as store rooms of the kitchen (PL XI & XII).

To the east of the kitchen room cited above, is a rectangular chamber apparently used as a dining hall. Adjacent to it, to its north is another massive pillared hall the purpose of which might be the same. Apart from these, a few small cells have been constructed on a higher level at the western extremity just behind the store-rooms where large number of dishes have been picked up.


SALIHUNDAM, 1954
SH-I&IIA
METRES
5 0 5 10 15
FEET
10 0 10 20 30 40 50 60
MONASTERY-5
LIME PLASTER
ROCK
CELL
VERANDAH
DRAIN
SECTION LINE
PILLARED HALL
RUBBLE RETAINING WALL
BUDDHA CHAITYA
STUPA CHAITYA
MONASTERY-3
KITCHEN AREA
HALL
STEPS
INSCRIBED MOON STONE
STONE PAVEMENT (PATH WAY)
STUPA
BRICK RETAINING WALL
PATH WAY
A EARLY PHASE
B MIDDLE PHASE
C LATE PHASE
M.S.MANI


SALIHUNDAM, 1954
METRES
FEET
INSCRIBED STONES
LIME PLASTER
VOTIVE STUPA
SHRINE WITH TWO VOTIVE STUPAS
ROCK
CELL
MONASTERY-4
STUPA
SQURE PLATFORM
MAHA CHAITYA
LIME PLASTER
BRICK RETAINING WALL
RUBBLE RETAINING WALL
A EARLY PHASE
B MIDDLE PHASE
C LATE PHASE
SH-II & III
M.S.MANI

A fine drainage (PL. XIII) system was also provided. Thus this complex with two big dining halls, a kitchen room and number of cells for storing purposes with a considerable open yard in the centre would have been a well-served kitchen area (PL. XIV) for the Sangharama that flourished in those days.

Stone Pavements: (Plate XV, Fig. 6) Two stone pavements or paths have been opened to view during the present operation. One of them the main pavement is roughly at the centre and starts right at the foot of the steeper portion of the hill on the east, and runs to the west up the hill for a length about 430′. At the point of its commencement there is a brick structure which appears to have been added in the middle phase. On the top of these brick structures, in the accummulated debris seven inscribed slabs were found irregularly fixed. These inscriptions have been copied by Department of Epigraphy and the stones have been removed to the circle office.

On either side of this paved foot-path a random rubble revetment wall has been constructed to keep the terraces in position. To the north of this and beyond the row of stupas is the second pavement about 100′ long leading to the chaitya grihas and the monastery on the top. Inscriptions in early Brahmi characters were also noticed on the slabs fixed in the pavement, which were also copied by the Epigraphy Department. This pavement branches off into two at a point to the north of Stupa chaitya and one leads to the monastery and kitchen on the northern slope of the hill (S.2a) while other proceeds to the west where a flight of steps is provided to get on to the next terrace, where the monasteries are situated.

Temples: Immediately to the west of the monastery three and at a higher level remains of monastic cells, a damaged apsidal temple, a stupa and a rectangular room with a raised plinth at the western corner have been exposed to view. In this terrace clear evidences of last phase structure construction without taking into account the alignments of middle phased walls are quite distinctly visible. To the west of monastery four and higher up there is a rectangular room. This room which faces north and is to the south of the main stone pavements was originally a small room but later on in the late or restoration phase a rectangular raised platform was added at the southern extremity. It is approachable from monastery 3 by means of a staircase built at the south-western corner of the monastery. This is in a poor state of preservation.

Votive Stupas: (Plate VI.: To the north of the pavement and at a higher level, there is a row of three circular brick structures in east, west alignment enclosed by a stone compound wall (Plate VI). These appear to be votive stupas presumably the symbolic representation of the *Buddhist Triratna*, "Buddha", "Dharma" and "Sangha". Their position in between the foot-paths is also significant. To the west of the rectangular room and at a higher level are exposed two brick-built votive stupas both belonging to the late phase. They are circular in shape (6′ 6″ and 5′ 6″ in diameter respectively and stand to a height of 2′ 3″). The one to the east has a basement of 8′. The two structures are enclosed in a room.

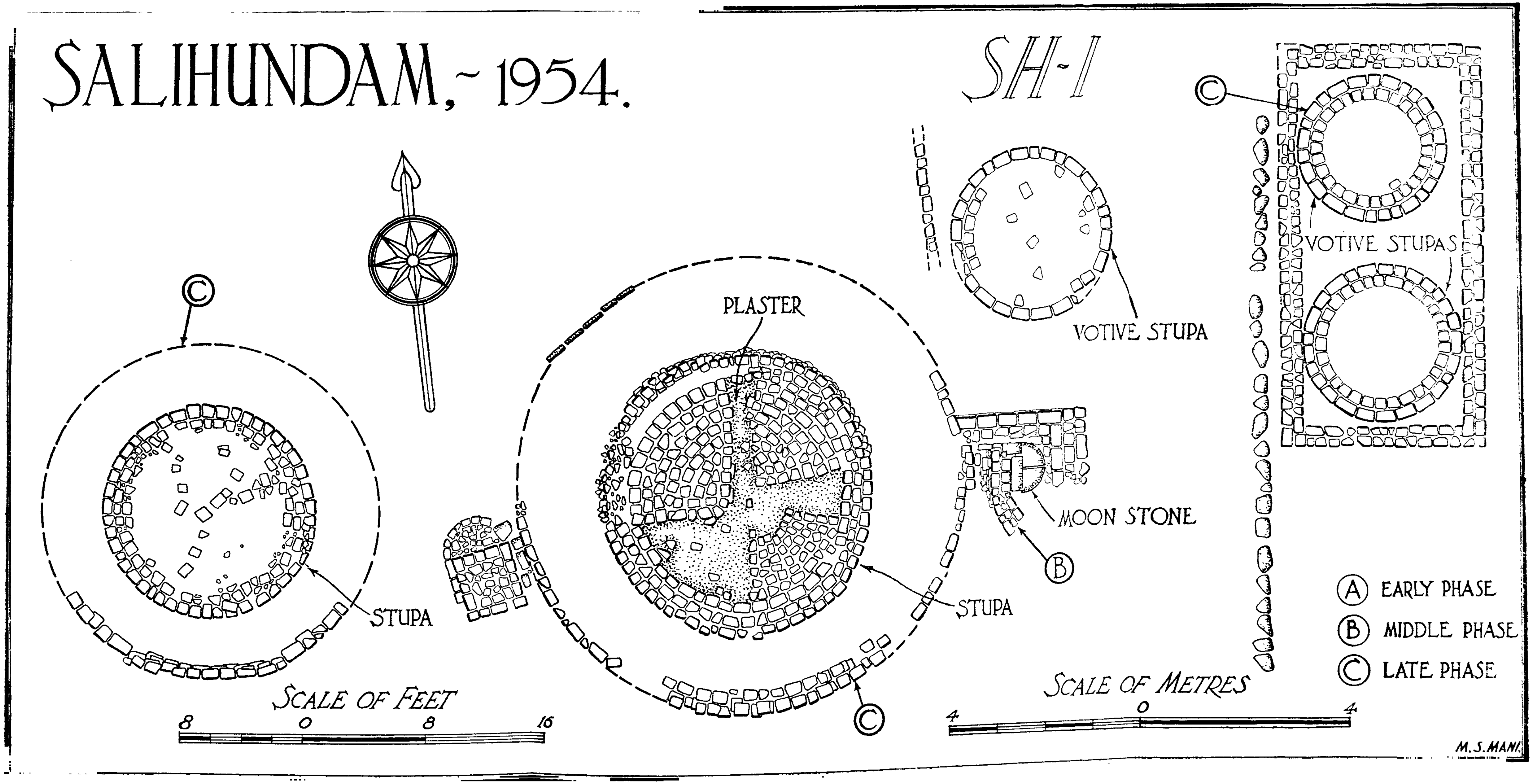
To the south west of these votive stupas is another terrace with a retaining wall alround. At the centre of this there is a brick-built stupa 13′ in diameter with vestiges of brick flooring alround. At a distance of 24′ from the edge of the stupa, the brick retaining wall of the Maha Stupa rises. The area round the stupa appears to have been provided with lime concrete flooring but only a small patch at the north west corner, at the base of the retaining wall of the main pavement only remains in a poor state of preservation.

At the corner a circular structure of about 8′ 6″ in diameter appears to have stood originally. But it has been completely demolished at some bygone age. Only the circular shape as though to signify the existence of the old structure along remains today.

Brick Platforms: To the north of the stone pavement and just in front of the apsidal chaitya exposed during the earlier excavations, two square platforms (Plate XVI) built in brick over an earlier circular ring of bricks presumably belonging to the last and restoration phase were also exposed to view. These two are roughly in North or South alignment to the circular brick stupa and are situated in between the wheel shaped stupa (Plate XVII) and an apsidal stupa chaitya. The exact purpose for which they were built is not quite intelligible but they may also be votive in character.

To the west of this apsidal chaitya (Pl. XVIII) and to the north of the Maha Chaitya on the top of the hill a small stupa built of brick with a cut stone facing was exposed to view during the present operations. The structure which is circular in shape has a diameter of 10 and is covered at the base with a cut stone or a natural moulding in courses (Plate XIX).

The central course of veneer stone has a lotus petal design. Alround the stupa there is a stone paved 'Pradakshina Patha' 4′ 6′ in width. One of the slabs of this perambulatory path contains an inscription in shell characters


SALIHUNDAM, ~ 1954.
SH-I
C
STUPA
PLASTER
STUPA
C
VOTIVE STUPA
C
VOTIVE STUPAS
MOON STONE
B
A EARLY PHASE
B MIDDLE PHASE
C LATE PHASE
SCALE OF FEET
8 0 8 16
SCALE OF METRES
4 0 4
M.S.MANI.

which has been copied by the department of Epigraphy. In one of the bricks of the last outer ring a socket 3″ in depth was cut and in that cylindrical terracotta casket with fluted exterior was discovered. This contained five golden flowers or swarna pushpas and a small piece of bone relic (Plate XX).

The top of this stupa the extent portion of which stands only to a height of 2′ is covered with a course of thick lime plaster. This belongs to the Middle phase.

To the west of this stupa and built over the slabs belonging to the perambulatory path, is exposed to view another circular brick structure 7′ 6″ in diameter and standing to a height of 1′ 6″. This is undecorated and belongs to late or third phase of structural activity in this area.

The whole terrace of this level is also provided with a random rubble sevement wall on the northern side which stands to a height 3′6″. Besides these structures the accumulated debris on the sides of the hill surmounted by the apsidal Maha Chaitya and the stupa built with small bricks opened by Mr. Longhurst and Mr. Ramachandran respectively was removed. The clearance work on this slopes have revealed the existence of random rubble revetment wall running to a length of 164′ on the north and 66′ in the west and standing to a height of 9′. The top of the hill all over the area around the structures already exposed is paved with brick over which lime concrete flooring was done. The flooring is badly damaged at many places. In this area pillar holes were also noticed (Plate XXI).

The plinth area of this terrace containing the Maha Chaitya and the solid brick stupa appears to have been increased by levelling up the sides on the south for about 10′ width. While doing so the original random rubble revetment has been closed to view and a new revetment was provided when brick built Maha Chaitya was constructed in order to provide sufficient space alround for perambulatory path the extensions of the area appears to have been felt necessary and it was effected.

VIII. GENERAL OBSERVATIONS

Salihundam (Plate XXV), as the excavation would reveal, was a seat of ancient *Sanghārāma* Which flourished from Circa 2nd Cent. B.C. to 7th–8th Cent. A.D. All the structures that have been unearthed and the Stupas in particular are all of solid masonry indicating distinctly three building phases. Stupas of this place save for one bear no resemblance with the stupas of the Andhra. There is a welcome departure to the wheel and hub system. The ayaka platforms with ayaka pillars surmounted on the four cordinal directions attached to the circular stupa-a special feature of Andhra Buddhist edifices, -are totally absent here. No sculptured slabs portraying scenes from the life of Buddha, of his previous births have been found. This perhaps is explained by the fact that this monastery was a seat of orthodox or Theravada Buddhism which considered Buddha only as a superman. Images of Buddha and worship of Buddhistic images, which came with the Mahayana school had very slight influence here. Two stucco heads of Buddha besides a torso in Gandhara drapery are the only examples discovered during the excavations. In the last phase of its development this monastery appears to have served as a seat of Vajrayana Buddhism, drawing inspiration from the more famous seats of the same school at Vikramasila and Odiyana. Numerous icons of Vajrayana Tantric Buddhism such as Tara and Marichi have been noticed here.

Thus Salihundam, the ancient seat of Sangharama, that flourished considerably for a long period of duration with its trade contracts with Rome would have been a centre of Buddhist pilgrimage attracting the countless visitors in and outside India. Its contact with the medeterranian countries in the early Centuries of the Christian era, is very well borne out by the pottery types and coins of Tiberus etc. discovered at the site. Salihundam affords us an example of typical Buddhist site where Buddhism in all its aspects, right from its birth to its extinction can be studied. To a great extent it serves also as a sort of connecting link between north and southern schools of Buddhism.

IX. THE POTTERY

A. *Introductory.*

The pottery evidence from Salihundam is strikingly significant. The entire range of Pottery is seemingly wheel made except for a few stray examples. It ranges in fabric from fine to coarse and the degraissants are profusely used when it is the case of medium and coarse variety. Pottery is almost slipped but in the case of red ware it is mostly unslipped. Apart from the plain-ware, Megalithic Black and Red ware, Rouletted ware and innumerable inscribed sherds have been encountered from different levels. Stratigraphically the Pottery falls into three phase-wise groups showing their characteristic features to their corresponding phase. The features of each group are enumerated here.

The Early Phase pottery is distinguished by the Megalithic Black and Red ware which resembles mostly to that of Brahmagiri (vide type 1.). The pottery of this phase, in general, is of levigated clay and seemingly fired in agreeable temperature in the case of Megalithic pottery variety, while the rest is subjected to moderate firing. Besides the Megalithic Pottery, other plain wares such as Black and Red ware, Black ware, Grey ware and Red ware are also in evidence here.

This Early Phase is followed up by the Middle Phase which is prominently distinguished by the occurrence of rouletted ware. They bear resemblances to Arikamedu type (Fig. 12, T la page 47. Plate XXV; XXIV). This well-defined ceramic industry occurs in this phase in Black, Black and Red and Grey colours and some of the sherds also do contain inscriptions on their exterior thereby affording a problem as to this ceramic industry is alien or indigenous. Apart from this rouletted ware, both inscribed and uninscribed, other wares encountered are Black and Red ware, Black slipped ware, Grey ware and Red ware. The Black and Red ware ranges in fabric, from medium to coarse and tempering materials used in this are apparently visible in their sections. The bulk of the pottery of this Phase is the plain ware. A fair majority of this pottery is unslipped.

The group of pottery from the Late Phase which also overlapped the preceding one does not reveal any evolved nature when compared to that of the former two phases; and in a way the pottery reveals their degeneracy. It is not sophisticated but reveals often their utilitarian character which is distinctly revealed from the soot-stained exteriors of the sherds. The other ceramic industries noticed here are Black and Red ware, Blackslipped ware, Grey ware and Red ware. Of them some are inscribed.

The pottery recovered thus from the three phases viz., early, middle and late, though characterise themselves with the presence of datable pottery, yet reveal greatly their homogeneous character throughout. The decorations on the sherds when present, are simple and include applique, incised and stamped designs. In the case of inscribed ones, it is caused by means of incision with a pointed needle.

B. EARLY PHASE: (1st—2nd Cent. B. C. to lst Cent. A. D.).

(i) *Black and Red ware* (*Megalithic Type*) : Black and Red ware of the early layers of Salihundam culture ranges in their fabric from medium to fine. In general, they are of levigated clay and have been subjected to two kinds of firing namely inverted and straight in the open kiln. They do allow comparison with similar pottery of other sites. Interestingly certain Black and Red ware sherds of this phase are akin to that of Megalithic Black ware of Brahmagiri (of period 2nd Cent. B. C.) which readily distinguishes itself by shape and texture. Black and Red ware can be associated with Megalithic Culture when only it comes from either magalithic Culture burials or regions[1]. They can also be associated with the Megalithic Black and Red ware, when they are absolutely similar with them in shape and fabric. The Megalithic Black and Red ware is generally fine, well-baked and completely polished. The clay used will be fine and tempering materials like sand, husk and quartz are sparingly used. Interestingly the early phase has yielded certain Black and Red ware sherds that resemble megalithic Black and Red ware of Brahmagiri[2], (Vide type I). The clay used in this case is evidently of superior quality and has been burnt in agreeable temperature. The degraissants have been sparingly used. It seems to have been turned on slow wheel. The variety of pottery is represented in

1. A few Megalithic Black and Red ware sherds have been picked up from the vicinity of Kalingapatnam-a village four miles away from the excavated remains- 'Indian Archaeology —A Review' 1958-59 p. 68.
2. Ancient India, Vol. 4, p. 208.

FIG. 9

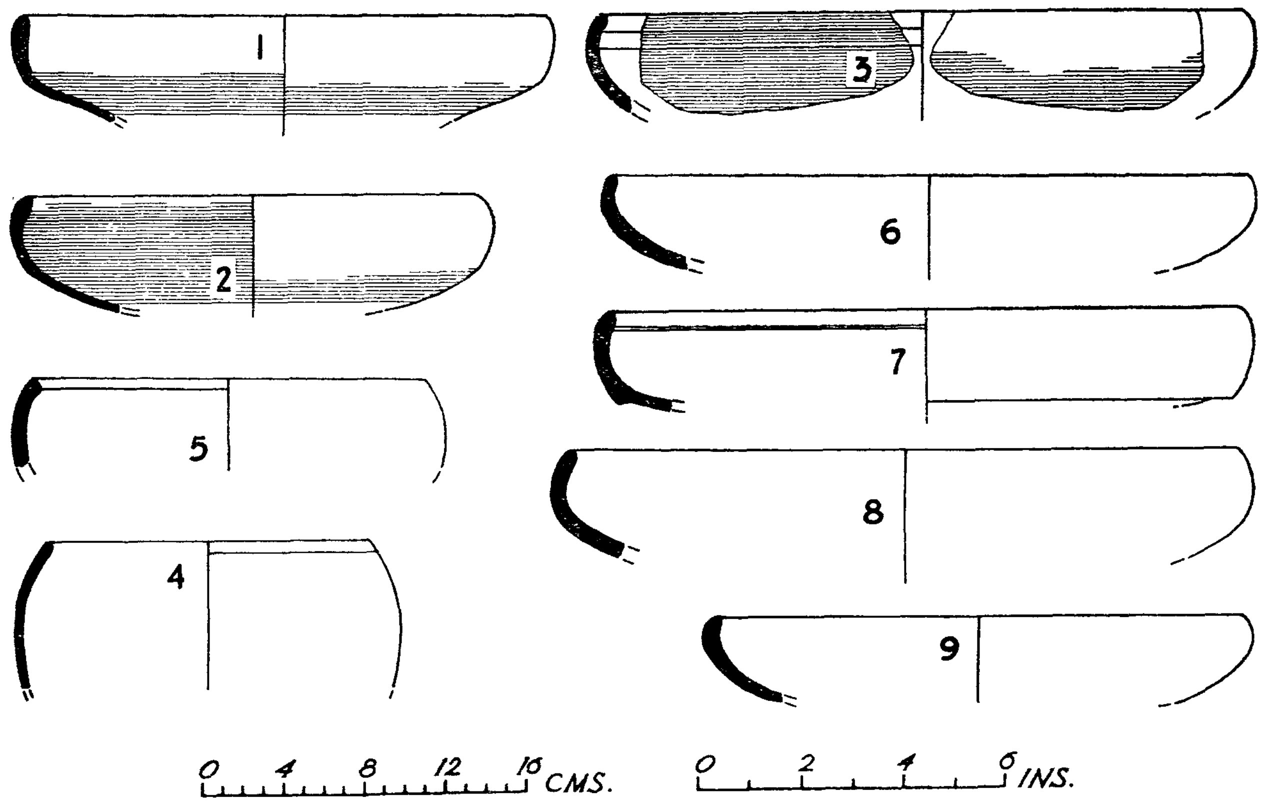
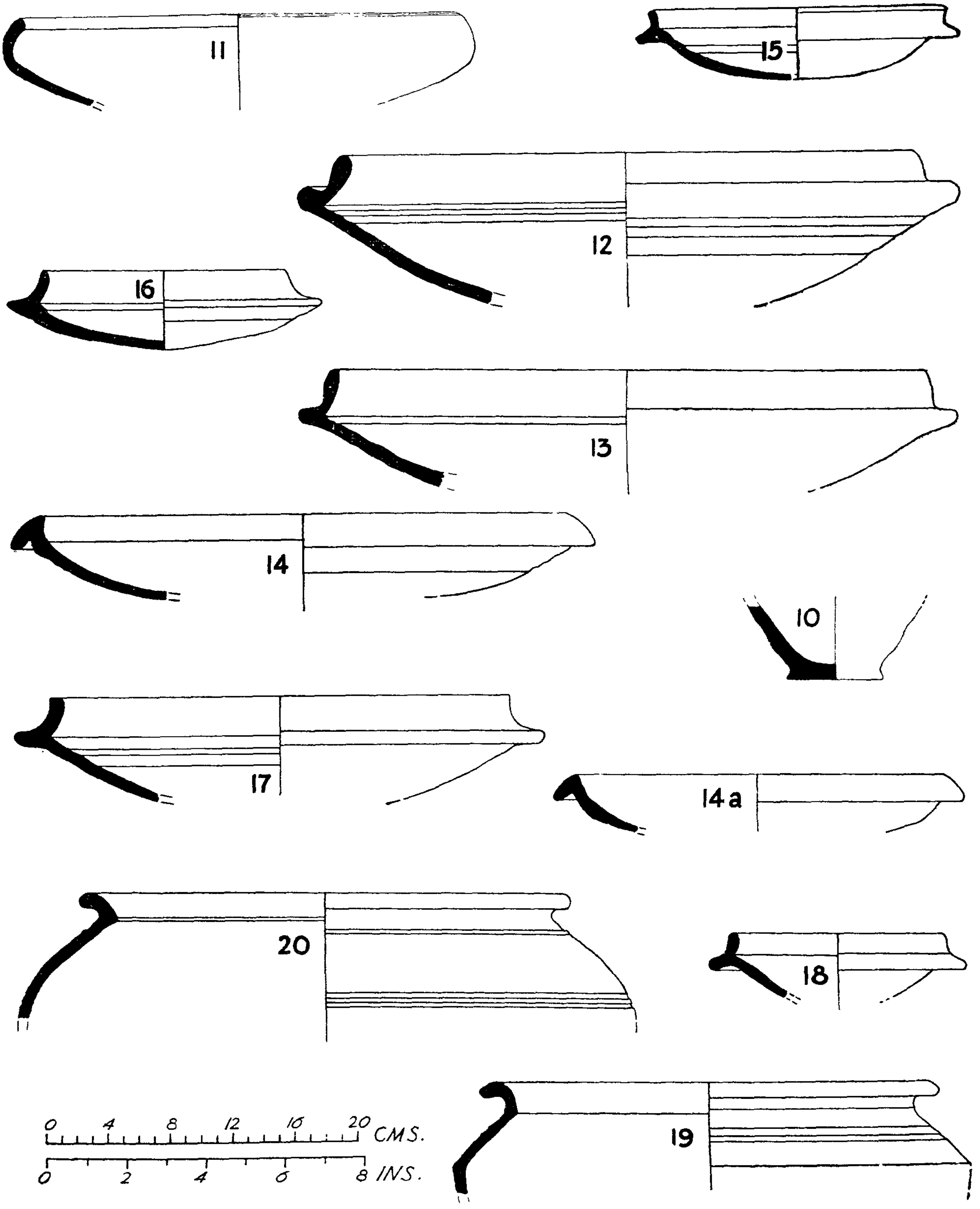


FIG. 10



dish type. The technique of firing in the case of these sherds is usual inverted firing.

Apart from these Black and Red ware pottery (megalithic type) this phase has also witnessed Black and Red ware sherds of ordinary variety different from the above type. They are similar to the ones that have been noticed in the other sites such as Maheswar, Rangpur, Maski, Kottur and Nagarjunakonda. By way of types they are represented in dishes.

The selected specimens have been illustrated with line-drawings:

(Fig. 9)

Black and Red Ware: (Fig. 9; 1-3)

1. Dish of a black and red ware with featureless rim and incurved sides and carinated towards the flattish base. The type is very much similar to that of Megalith P. 13 A of "Brahmagiri[1]". The fabric, texture and the slip are almost akin to the megalithic Black and Red. Of medium fabric it is treated with bright slip both externally and internally. From Early Phase.

2. Dish of a Black and Red ware with internally grooved and sharpened rim with flat base. Of medium fabric it is treated with slip. From Early Phase.

3. Dish of a Black and Red ware with featureless internally grooved rim and incurved sides. Of medium fabric it is treated with slip. From Early Phase.

(ii) *Other Wares*: Besides the black and red ware sherds the early phase has yielded black ware, grey ware and red ware. Pottery encountered is mostly plain save for a few decorated sherds. The entire range of plain ware from early phase is wheel made.

Black ware of this phase is of levigated clay, medium in fabric and fired under reducing condition of the kiln. It is wheel made and the slip treated on the surface is uniform. This ware occurs in this level only in deep bowl, type.

Grey ware sherds of medium fabric fired under the reducing conditions of the kiln are also in evidence. The paste includes tempering materials moderately and the ware is wheel made as the steriation marks are apparently visible. Only dish type in this ware is prominent.

Red ware of this phase is mostly unslipped and is of dull red in colour. The paste contains a good deal of tempering material such as grit, sand etc., and the fabric ranges from medium to coarse. The sherds are fired at a low

1. Ancient India. Vol. 4, Fig. 14, p. 218.

temperature. The decorations on the sherds are either applique or incised. The types that characterised the pottery of this phase are miniature pots, lid–cum–dishes, necks of water bottles or vessels and lamps.

The following select types are illustrated :

(Figs. 9 to 11)

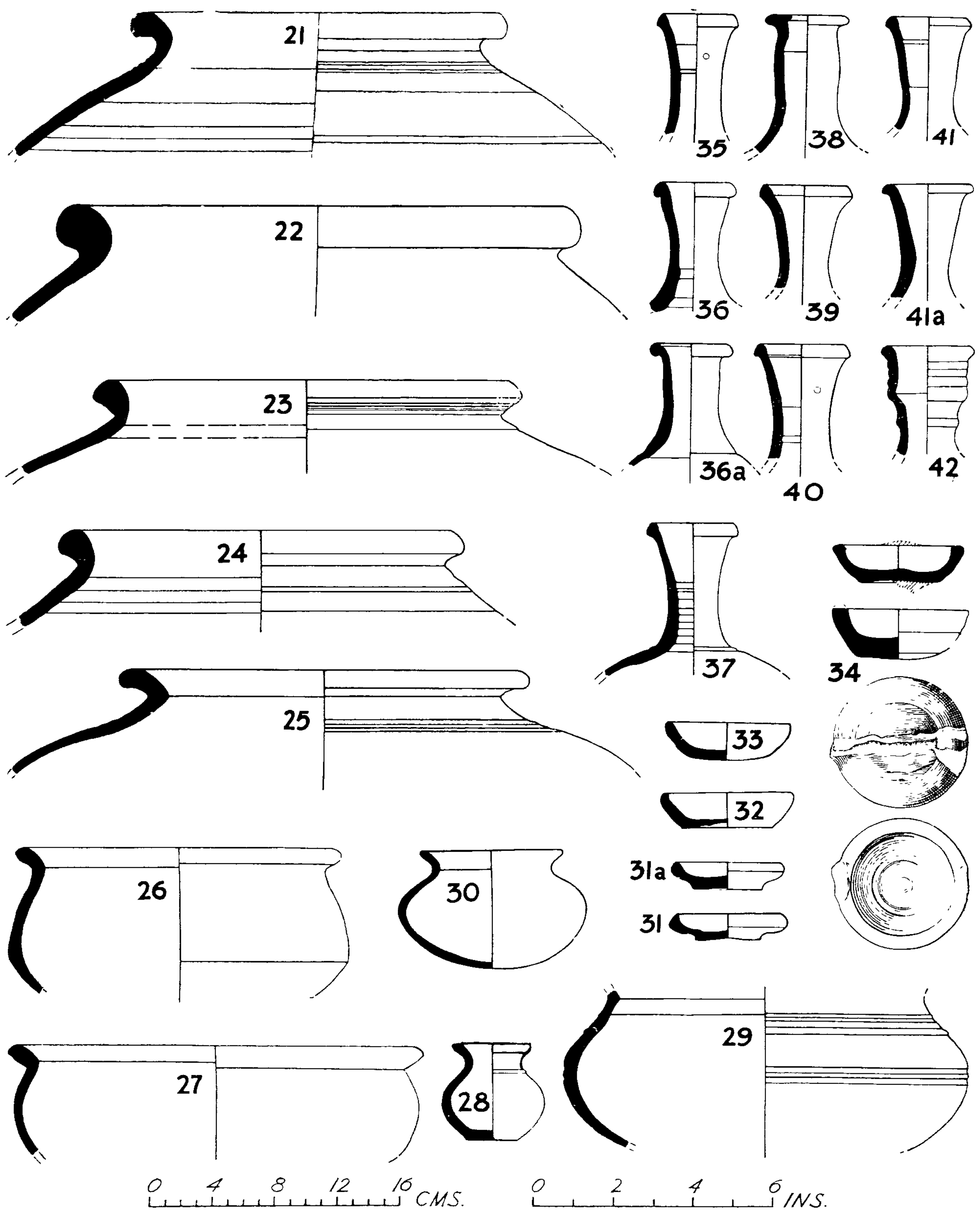
Black-slipped ware and Grey ware : (Fig. 9, 4–9)

4. Deep bowl of a dull Black ware with internally thickened and closing rim; deep profile. Of coarse fabric it is treated with slip. From early phase.
5. Deep bowl of a Black slipped ware with internally chamferred rim and incurved sides. Of medium fabric, it is treated with slip. From early phase.
6. Dish of a grey ware with featureless rim, vertical sides and corrugated exterior. Of medium fabric, it is treated with slip. From early phase.
7. Dish of a grey ware with incurved sharpened rim, incurved sides and prominently carinated base. Of fine fabric it is treated with slip. From early phase.
8. Dish of a grey ware with internally bevelled rim. slightly vertical sides and flat base. Of medium fabric it is devoid of slip. From early phase.
9. Shallow dish of a grey ware with incurved externally thickened rim and flattish base. Of medium fabric, it is treated with slip. From early phase.

Red Ware: (Fig. 10 & 11; 10–42)

10. Bowl of a dull red ware with tapering sides and flat base. Of coarse fabric, it is devoid of slip but internally coated with lime wash. From early phase.
11. Dish of a dull chacolate slipped ware with internally bevelled rim and incurved sides with flat base. Of medium fabric it is treated with slip and internally coated with wash. From early phase.
12. Lid-cum-dish of a dull red ware featureless rim and narrow collar with corrugated base. Of coarse fabric it is devoid of slip. From early phase.
13. Lid-cum-dish of a dull red ware with externally bevelled rim, slightly vertical sides and narrow collar. It is corrugated externally and internally. Of medium fabric, it is devoid of slip. From early phase.
14. Lid-cum-dish of a red ware with externally slipped rim and grooved base. The rim is downward sloped and is devoid of collar. Of medium fabric. From early phase.

FIG. 11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0 4 8 12 16 CMS.
0 2 4 6 INS.

14 a. Variant of 14, but differs from it in having brown slip. Of medium fabric. From early phase.

15. Lid-cum-dish of a red ware with excurved externally thickened rim and narrow collar. Of medium fabric it is devoid of slip. From early phase.

16. Lid-cum-dish of a red ware with internally thickened and sharpened rim and broad sharpened collar. It is ill-burnt and grooved at the outer base. Of coarse, it is treated with slip. From early phase.

17. Lid-cum-dish of a red ware with everted, bevelled rim and broad collar. Outer base is weakly grooved. Of coarse fabric, it is devoid of slip. From early phase.

18. Lid-cum-dish of a dull red ware with everted bevelled rim and narrow collar. Of coarse fabric, it is treated with slip. From early phase.

19. Carinated vase of a dull red ware with externally drooping rim and multi-grooved exterior. Of coarse fabric, it is devoid of slip. From early phase.

20. Carinated vase of a dull red ware with excurved and externally thickened rim and multi-grooved exterior. Of coarse fabric, it is treated with sootstained exterior. From early phase.

21. Jar of a dull red ware with excurved and externally thickened rim and multi-grooved exterior. The type is very much similar to 22c. of Ahichchatra[1]. Of medium fabric, it is treated with slip. From early phase.

22. Jar of a dull red ware with externally rolled rim. Of coarse fabric, with thick section it is treated with slip. The type is similar to78 of Arikamedu[2].

23. Jar of a dull red ware with out-turned and internally thickened rim. Of coarse fabric, it is treated with wash. From early phase.

24. Jar of a dull red ware with excurved and externally thickened rim. Of coarse fabric, it is devoid of slip. From early phase.

25. Water vessel of a red ware with out-turned and internally thickened rim and multi-grooved exterior. The type is similar to 44 D of Taxila.[3]

26. Vase of a dull red ware with externally splayed out rim and carinated base of medium fabric, it is treated with wash. From early phase.

27. Basin of a dull red ware with out-turned and internally thickened and sharpened rim. Of coarse fabric, it is devoid of slip. From early phase.

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1. Ancient India, Vol. 1, pp. 44 ff, Fig. 12. type 22c.
2. Ancient India, Vol. II pp. 79 ff, Fig. 30, type 78.
3. Ancient India Vol. IV 60 pp. ff Fig. 9, Type 44 D.

28. Miniature pot of a dull red ware with out-curved and externally thickened rim and flattish base. Of coarse fabric, it is treated with slip. From early phase.

29. Pot of a chacolate slipped ware with ovoid body and external bands. The rim and the base are broken. Of medium fabric it is treated with slip. From early phase.

30. Fragment of a pot of a red ware with out-curved flaring rim and round base. Of coarse fabric it is hand made and ill-burnt. It is treated with slip. From early phase.

31. Lamp of dull red ware with externally obliquely cut rim and foot base. Of coarse fabric, it is treated with wash. From early phase.

31a. Variant of the main type.

32. Lamp of a dull red ware with inturned rim and irregular base. Of coarse fabric, it is treated with wash. From early phase.

33. Lamp of a dull red ware with featureless rim and flat base. Of coarse fabric it is treated with slip. From early phase.

34. Lamp of a dull red ware with internally bevelled rim and flattish base. Knobs on the collar are missing but the joining strip beneath the lamp is visible. Similar type has been encountered in the late phase of this site. Of coarse fabric, it is treated with slip. From early phase.

35. Neck of a kuja of a dull red ware with externally obliquely cut rim and wide mouth. It is grooved on the body. Of medium fabric, it is treated with slip. From early phase. The type is similar to 196 of Tripuri[1].

36. Neck of a kuja of dull red ware with externally thickened rim and wide mouth with funnel neck. Of coarse fabric it is devoid of slip. From early phase.

36a. Variant of 36. Of coarse fabric, it is treated with slip. From early phase.

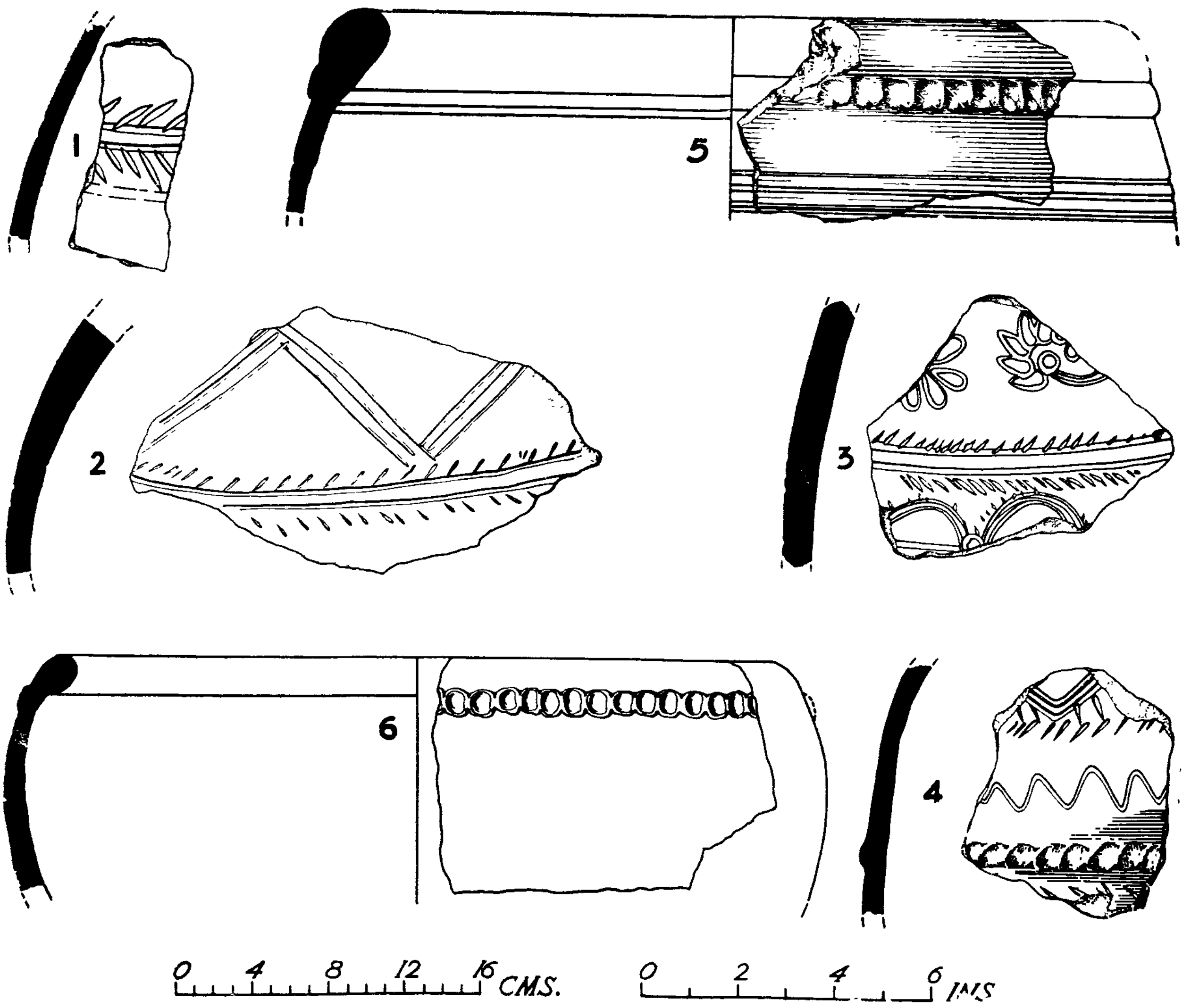
37. Neck of a kuja of brown ware with externally obliquely cut rim and grooved shoulder with funnel neck. Of medium fabric, it is treated with slip. From early phase.

38. High neck of a kuja of red ware with flattened flange and wide mouth. Of coarse fabric, it is treated with slip. From early phase.

39. Neck of a kuja of dull red ware with externally obliquely cut rim and wide mouth. Of coarse fabric it is treated with slip. internally. From early phase.

1. Excavations at Tripuri, p. 80, Fig. 32, type 196.

FIG. 12



40. Neck of a kuja of dull red ware with externally obliquely cut rim and wide mouth; it is grooved on the body, the type is similar to T. 196 of Tripuri.

41. Neck of a kuja of dull red ware with externally thickened rim and wide mouth. Of coarse fabric, it is treated with slip. From early phase.

41a. Variant of 41. Of coarse fabric, it is treated with slip. From early phase.

42. High necked kuja of a dull red ware with out-turned internally thickened rim and multi-grooved exterior. The type is almost similar to T. 103 of Nasik[1]. Of medium fabric, it is treated with slip. From early phase.

Decorated Sherds :— (Fig. 12; 1-6)

1. Fragment of a red slipped ware pot, (storage vessel) decorated with deeply incised herring bone pattern. Of coarse fabric, seemingly hand made, it is treated with slip. From early phase.

2. Fragment of a red slipped ware pot (storage vessel), decorated with an incised geometrical design and herring bone pattern. Of coarse fabric, it is treated with slip. From early phase.

3. Fragment of a red slipped ware of a storge vessel decorated with row of lotus flowers, palm leaf pattern and arch like design. Of coarse fabric, it is treated with slip. From early phase.

4. Fragment of a dull red ware sherd decorated with incised wavy line, oblique strokes, triangular like design and applique finger tip pattern. Of coarse fabric seemingly hand made. It is devoid of slip. From early phase.

5. Water Trough of dull red ware decorated with an incised irregular grooves and finger tip pattern of applique. Of coarse fabric it is devoid of slip. From early phase.

6. Trough of a dull red ware decorated with a row of finger tip patterns. Of coarse fabric it is devoid of slip. From early phase.

C. *MIDDLE PHASE:* (Ist Cent. A. D. to 3rd–4th Cent. A. D.)

i) *Rouletted Ware* : Fairly good number of rouletted ware sherds have been recovered from the mid-level of Salihundam excavation. This well-defined industry significantly characterises this phase of occupation. They bear resemblances readily to the Arikamedu type (Fig. 12, T. 1a Page 47, Plate XXV, XXIV) and appear both in grey and black colours at Salihundam. But frequency of occurrence is much in grey rouletted ware when compared with

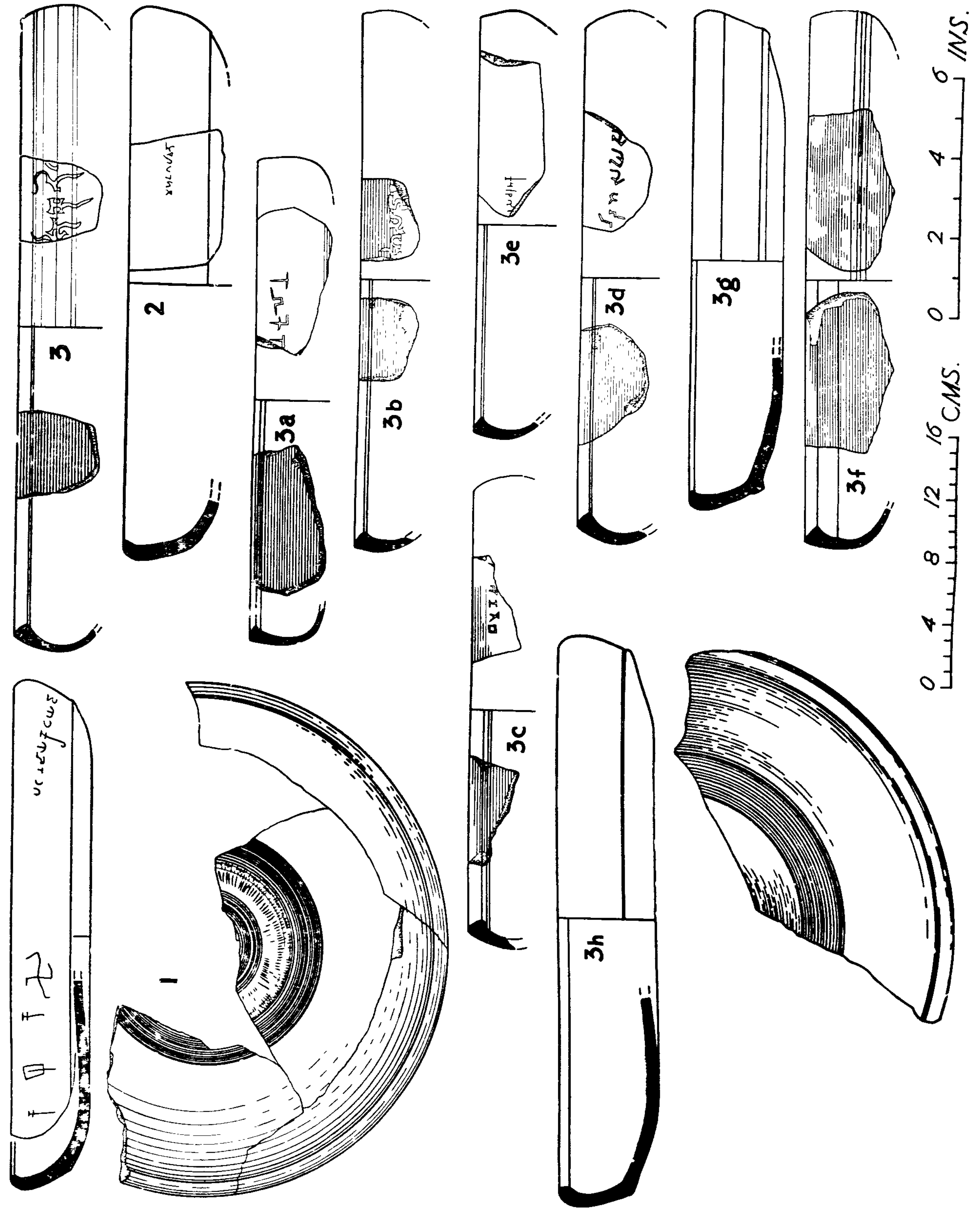
1. Excavations at Nasik and Jorwey–By H. D. Sankalia and M. G. Dixit.

other rouletting. A solitary sherd of Black rouletting from this phase is highly remarkable. As the excavation would reveal, they mostly occur from the areas S II, S IIa and S III in layer 3 and appear in meagre proportions in late phase. It is entirely wheel made and slipped. It is of well-levigated clay and has been fired under the reducing condition of the kiln; its tempering materials or degraissants are sparingly used. It is of fine fabric in the case of genuine stuff but ranges to medium in the case of imitated rouletting. Apart from the grey and black rouletted ware which are apparently subjected to the reducing condition of the kiln and seemingly fired in high temperature, rouletting in black and orange red or brownish red are also in evidence. These sherds appear to have been treated inside and outside with a slip which as a result of inverted firing turn black inside and show varigated colours of brown or reddish brown or yellow outside[1]. The types represented are mainly dishes with bevelled rims or incurved rims with or without carniated bases and a vase with ribs on its exterior.

Decorations on the sherds are essentially incised and mostly they include concentric bands oblique shashes or uprights and eyeshaped delices. Majority of the sherds are inscribed in Brahmi characters datable to early 1st-2nd Centuries B. C. to 2nd-3rd Centuries A. D. These inscriptions seem to have been caused by means of a pointed rod or pin after firing as the disturbance of the slip is evident.

As for the dating of this ware it is ascribed to the first half of the first Century A. D. at the well-stratified site Arikamedu. Period II of Sisupalgarh[2] near Bhuvaneswar in Orissa (early examples), period III of Tamluk[3] in Midnapur District, period III of Nasik[4], Chandravalli and Brahmagiri of Chitaldrug District of Mysore State[5] - have yielded rouletted wares. These sherds are mostly akin to Arikamedu imported rouletted types and have been stratigraphically assigned to the 1st Ceutury A. D. coinciding with the date at Arikamedu. Salihundam rouletted ware of the middle phase is greatly analogous to types of these sites and Arikamedu in particular. The texture, fabric, rouletted pattern, the dish type, all these are essentially of rouletted ware industry truly imported. The grey ware with rouletted patterns which may seem to be

1. Ancient India, Vol. II, Page 46, Chemist note on rouletted ware.
2. Ancient India, Vol. V, Page 71.
3. Indian Archaeology - A Review 1954-55, Page 20.
4. Excavations at Nasik and Jorwey - H. D. Sankalia.
5. Ancient India, Vol. IV.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0 2 4 6 INS.

the imitation of the rouletted ware are also in evidence. But the frequency of occurrence of sherds at Salihundam comparatively in greater number is indicative of the nativity in a way of the Indian soil as opposed to its foreign origin. It is further noticed that some of these rouletted wares occurred at Salihundam bear inscriptions in Brahmi characters datable to early 1st Century B. C. to 3rd Century A. D. A fragment of rouletted ware dish bearing an inscription 'Nakulana' (Fig. 13; 3a) in Brahmi characters, another (Fig. 13; 3c) bearing an inscription 'Bammanasa' datable to 1st Century B. C. and another rouletted dish bearing an inscription in double line datable to 3rd Century A. D. (Fig; 13; 3) need mention here. As such on palaeographic grounds along, this ceramic industry may be placed as early as 1st–2nd Centuries B. C. seemingly indicating thereby that this industry is not alien to the Indian soil. The *frequency* of the sherds tend to reveal that they are indigenous as opposed to distinct Amphrae and Arrintine, which are definitely imported ones[1]. The disparity between Archaeological and palaeographical evidence is thus discernible here and dating of rouletted ware remains to be problematic and controversial.

The following selected examples are illustrated: (Fig. 13).

Inscribed Rouletted Ware: (1 to 3e): (Fig. 13).

1. Dish of a rouletted ware with incurved, externally thickened and internally weakly ribbed rim, and prominently carinated base. The inner base is decorated with row of oblique slashes, and rows of concentric bands on its either side. On its exterior it contains an inscription and Trisula or Trident and Swastika symbols. On either side of the Trident symbol is incised a letter 'KA'. The inscription is in Brahmi characters datable to 1st-2nd Century A. D. and reads 'PATANADAYAKOTAYADA'. The occurrence of Swastika and Trisula symbols is quite significant. Such symbols are found on sculptures at Amaravati, and Nagarjunakonda. The Swastika symbol is very ancient and even occurs at Mohenjodaro. Such Swastika marks are also seen on decorated sherds from Arretine layers and on some of the rouletted wares at Arikamedu[2]. Similar trident marks are to be seen on sculptures at Amaravati. This dish type is very much similar to T 13 of Plate XLII of Sisupalgarh and the rouletted pattern corresponds to Arikamedu type I (page 47, Ancient

1. Minute of Symposium – 1954, in connection with Central Advisory Board of Archaeology.
2. Ancient India, Vol. 2, Plate XXX, 2 & 3, Page 47, Fig. 12, 1-g.

India, Vol. II). Of fine fabric, it is treated with grey slip. From middle phase (S. No. 30).

2. Dish of a rouletted ware with incurved, mildly bevelled and internally ridged rim with straight sides and carinated base. It contains an inscription on its exterior in Brahmi characters datable to 1st Century A. D. and

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reads 'MAHADAGALAVATE...' meaning perhaps '*MAHAVUGAPAVATHE*'. This may be the name of the hill on which the remains exist. Of fine fabric, it is treated with slip. From middle phase (S. No. 37).

3. Dish of a rouletted ware with internally chamfered and thickened rim and incurved sides. It contains an inscription, in ornamental double lines and reads 'TAKABHI'. The letters are fairly long with elongated ends, and seem to be fairly as late as 4th–5th Cent. A. D. The type is similar to 1-a of Arikamedu[1]. Of fine fabric, it is treated with brown slip on the exterior and greyish slip in the interior. It is subjected to inverted firing under the reducing condition of the kiln[2], to get variegated shades of pale red or brown colour. From middle phase (S. No. 45).

3a. Dish of a rouletted ware with internally chamfered and thickened rim and slightly straight sides. It contains an inscription reading '*NAKULANA*' or 'NAKUHENA' or 'NAKUPONA', datable to 2nd-3rd Cent. B. C. The B. C. script on rouletted ware is quite interesting. The type is similar to 1-a of Arikamedu. Of fine fabric, it is treated with black slip in the interior and on outer base and light brown on outer rim. Of fine fabric, it is subjected to inverted firing under the reducing conditions of the kiln. From surface level (S. No. 1).

3b. Dish of a rouletted ware with incurved, internally chamfered rim and vertical sides. It contains an inscription in ornamental double line as noticed in 3 and reads 'VIGASADA(NA)' datable to 3rd Cent. A. D. The type is similar to 1-g. of Arikamedu except for its Swastika mark on its exterior. Here it contains an inscription instead. Of fine fabric, it is treated with slip on either side. From middle phase (S. No. 46).

3c. Dish of a rouletted ware with incurved, internally chamfered and ridged rim. It contains an inscription rea ding "BAM (H)ANASA" of the Brahmin, the name of the Brahmana, who appears to have offered the inscribed object as a gift to the Buddhist Establishment at Salihundam. No letter

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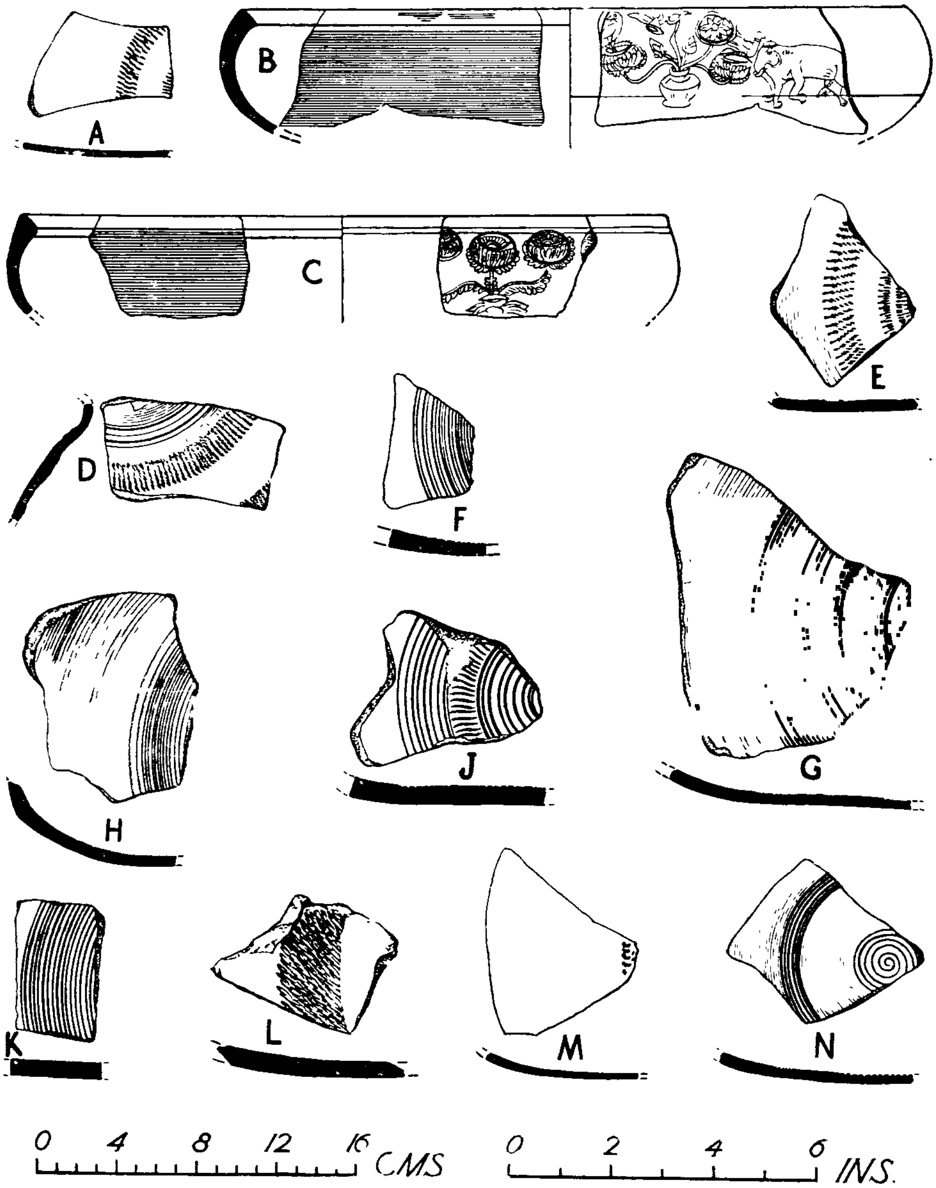
1. Ancient India, Vol. 2, F. 12, 1-a, page 47.
2. Ancient India, Vol. 2. Page 46, Chemist note on rouletted ware.

FIG. 14



is lost before the beginning of the inscription. The inscription is datable to Circa 2nd–3rd Centuries B. C. and resembles very much to that of Bhattiprolu and Amaravati. The type is akin to 1–e. of Arikamedu. Of fine fabric, it is treated with bright slip. From middle phase (S. No. 2).

3d. Dish of a rouletted ware with nail-headed rim. It contains an inscription reading "DAGESA GHASA" datable to Circa 1st Century B. C. The type is akin to VI of Chandravalli (Fig. 13, Page. 48, Ancient India, Vol. 2). Of fine fabric, it is treated with brown slip on the exterior and greyish slip in interior. From middle phase (S. No. 3).

3e. Dish of a rouletted ware with internally chamfered rim and incurved sides. It contains an inscription on its exterior reading 'SA(PU?)TAKA' and is datable to 1st Century B. C. on palaeographic grounds. Of fine fabric, seemingly not burnt uniformly, it is treated with red slip on the exterior with greyish patch coating and with greyish slip in the interior. From middle phase (S. No. 4).

3f. Dish of a rouletted ware with incurved and internally thickened and chamfered rim with multigrooved exterior. It is akin to type 1–c. of Arikamedu. Of fine fabric, it is treated with black slip inside and grey patches on the exterior. From middle phase.

3g. Dish of a rouletted ware with externally thickened and internally ridged rim and straight sides. The rim is also externally flattened and prominently carinated towards the base. The inner base is decorated with concentric bands. Of fine fabric, it is treated with grey slip. From middle phase.

3h. Dish of rouletted ware with incurved and internally ridged rim and carinated base. The inner base is decorated with concentric bands. Of fine fabric, it is treated with grey slip. From middle phase.

Decorated Sherds : (Fig. 14; A–N).

A. Base-fragment of a black rouletted ware dish decorated with rows of eye-shaped devices. Of fine fabric, with its grey section; it is treated with bright black slip on either side. Similar designs are met with on rouletted ware at Sisupalgarh[1]. From middle phase.

B. Dish of a rouletted ware with incurved and internally chamfered rim. The exterior is decorated with an incised design of 'Purnakumbha' or Kalasa with a foliage coming out of it. A peacock or Mayura, a bird and an

1. Ancient India, Vol. 5, Plate XLII.

elephant are also extant. The design is unique and seems to have been caused by means of a pointed needle after firing. Of fine fabric, it is treated with brown slip, on the exterior and grey slip in the interior. From middle phase.

C. Dish of a rouletted ware with internally chamfered and thickened rim and incurved sides. It is decorated with floral design and multigrooved. Of fine fabric it is treated with brown slip on the exterior and black slip in the interior. From middle phase.

D. Fragment of a unique vase of rouletted ware decorated externally with grooves and rows of eye-shaped devices and dots. The type is a rare specimen picked up for the first time in this ceramic industry. Of fine fabric, it is treated with grey slip. From middle phase.

E. Base-fragment of a rouletted ware dish decorated with a row of eye-shaped devices and vertical slashes. Of fine fabric, it is treated with grey slip. Similar design on a rouletted ware is met with at Sisupalgarh[1] in period II-B. From middle phase.

F. Base-fragment of a rouletted ware dish decorated with concentric bands. Similar design is found at Sisupalgarh[2]. Of fine fabric, it is treated with grey slip. From late level of middle phase.

G. Base-fragment of a rouletted ware decorated with rows of eye-shaped devices and concentric bands on its either side. Of fine fabric, it is treated with grey slip. From middle phase.

H. Sherd of a rouletted ware decorated with concentric bands on its either side. Of fine fabric, it is treated with grey slip. From middle phase.

J. Base-fragment of a dull grey ware dish decorated with a crude rows of concentric bands and oblique slashes; seemingly an imitation of a rouletted ware. Of medium fabric, thick in section, it is treated with slip. From middle phase.

K. Base-fragment of a dull grey ware decorated with concentric bands (rouletted pattern). This seems to be an imitation of a rouletted ware. Of medium fabric, it is treated with grey slip. From middle phase.

L. Base-fragment of a grey ware decorated with a rouletted pattern of crude eye-shaped devices. Rouletting is coarse. Of medium fabric, it is treated with grey slip. From middle phase.

M. Base-fragment of a black and red rouletted ware decorated with row of dots at the inner base. Similar design is found on rouletted ware at Sisupal-

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1. Ancient India, Vol. 5, Plate XLII, 3.
2. Ancient India, Vol. 5, Plate XLII, 4.

garh[1] and Arikamedu[2]. Of fine fabric, it is treated with slip on either side. From middle phase.

N. Base-fragment of a black ware dish decorated with crude design of concentric bands and a spiral at the centre. This seems to be a crude imitation of a rouletting. Of medium fabric, it is treated with black slip in the interior. From middle phase.

ii) *OTHER WARES*: The entire range of plain ware from middle phase is almost wheel made save for a few exceptions. They comprise mainly in four ceramic industries viz., (a) Black and red ware, (b) Black slipped ware, (c) Grey ware, and (d) Red ware.

In the case of the Black and Red ware the fabric ranges from medium to coarse. Majority of them are slipped and with no single exception entire pottery is wheel made. The noteworthy feature of this ceramic industry is that it has underwent two kinds of techniques in firing. The process of inverted firing is the usual technique that is adopted generally for this Black and Red ware ceramic industry. But instances are there to show that the pottery has also been subjected to straight firing instead of the usual inverted firing (Types 7&8). In the process of inverted firing the pots are kept topsyturved. As a result of the oxidizing condition of the kiln, the portion of the pot that comes into contact with the air or flames gets red; while the remaining portion that does not come into contact gets black. As such the inner portion becomes black, the rim red and the outer base again black (types 4, 5 and 6). As opposed to this in the process of straight firing the pots are arranged one upon the other and when they are fired the outer base becomes red while the rim portion turns black. As a rule the inner portion remains black in both the processes as they are filled with combustible materials. The main types represented in this phase are dish with carinated base and dish with inturned and sharpened rim with flat base. The analogy comes from Hastinapur, Nasik and Nagarjunakonda.

Another important feature of this industry is that many of the sherds are inscribed in Brahmi characters datable to 1st to 3rd Centuries A. D. and some are inscised with monastery plans and Swastika symbols. Such marks are also met with on rouletted ware of this phase, Tripuri, Hastinapur and Nagarjunakonda.

The black slipped ware of this phase is entirely wheel made ranging in fabric from medium to coarse. The degraissants such as sand, grit are visible in their thick sections. Fired under the reducing condition of the kiln it is treated

1. Ancient India, Vol. 5, Pl. XLII, II.
2. Ancient India, Vol. 2, Pl. XXVI-B, 4.

with slip both externally and internally and at certain cases it is also burnished: (Vide Type 26&28A). The occurrence of this ware associated with rouletted ware is significant. The main types are dishes with incurved featureless or sharpened rims with flat bases and deep bowls with internally chamfered or bevelled rims and incurved sides. Many of the sherds of this ware also are inscribed and have rendered possible to fix the chronology of the site.

The bulk of the plain ware is the red ware. A fair majority of the red ware is unslipped and in fabric it ranges from medium to coarse. Grit, husk and mica have been employed freely as tempering materials. Both wheel made and hand made pottery are also in evidence here. The types represented are mainly conical bowls, dishes with incurved sides, lid-cum-bowls, carinated vessels, sprinklers, spouts, spheroid or ovoid bodied pots and high necked vessels.

As for the decoration on the pottery it includes incisions such as herring-bone pattern, crisscross designs, triangular notches and applique such as finger tip or nail tip patterns.

A brown slipped or chacolate slipped ware of the red ware industry has also been noticed in this phase in dish and bowl types. Some of the sherds of this ware are also inscribed and bear marks that resemble graffitti marks.

BLACK AND RED WARE : (Fig 15; 1-13) (Inscribed sherds 4-8)

4. Dish of a black and red ware with incurved featureless externally grooved rim and flat base. The rim on the exterior is also slightly bevelled. The analogy occurs at Hastinapur[1] in period II in its incurved sides and flat base. It bears an inscription and a Trisula symbol on the outer side of the base. The inscription in its Brahmi characters read "VĒLABUDHI" and is datable to 1st Century A. D. on palaeographic grounds. The occurrence of a trident or *Trisula* mark on the potsherd is significant and such symbols are met with on sculptures at Amaravati and Nagarjunakonda. Like other ancient symbols this is also one that is borrowed by the Buddhists. It is supposed to represent Triratna for the Buddhists. The real meaning of the symbol seems to have been derived from early literature[2] "Rudra Adhyaya of Krishna Yajurveda Taittiriya Samhita IV-5". Of medium fabric, it is treated with slip on either side and

1. Ancient India, Vol. 10 & 11, p. 48, Type XXVIII.
2. Amaravati sculptures by Sivaramamurthy, P. 61.

FIG. 15

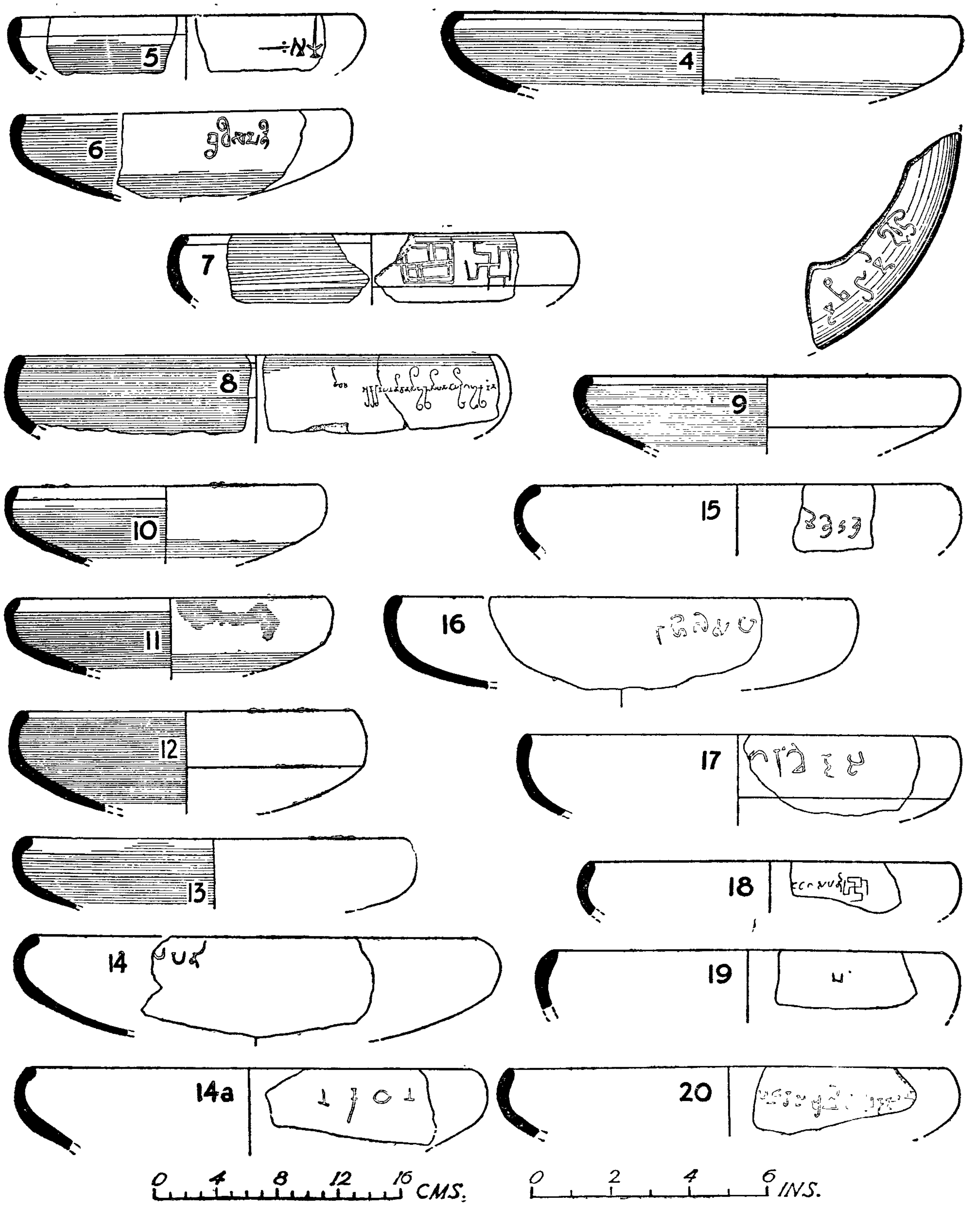
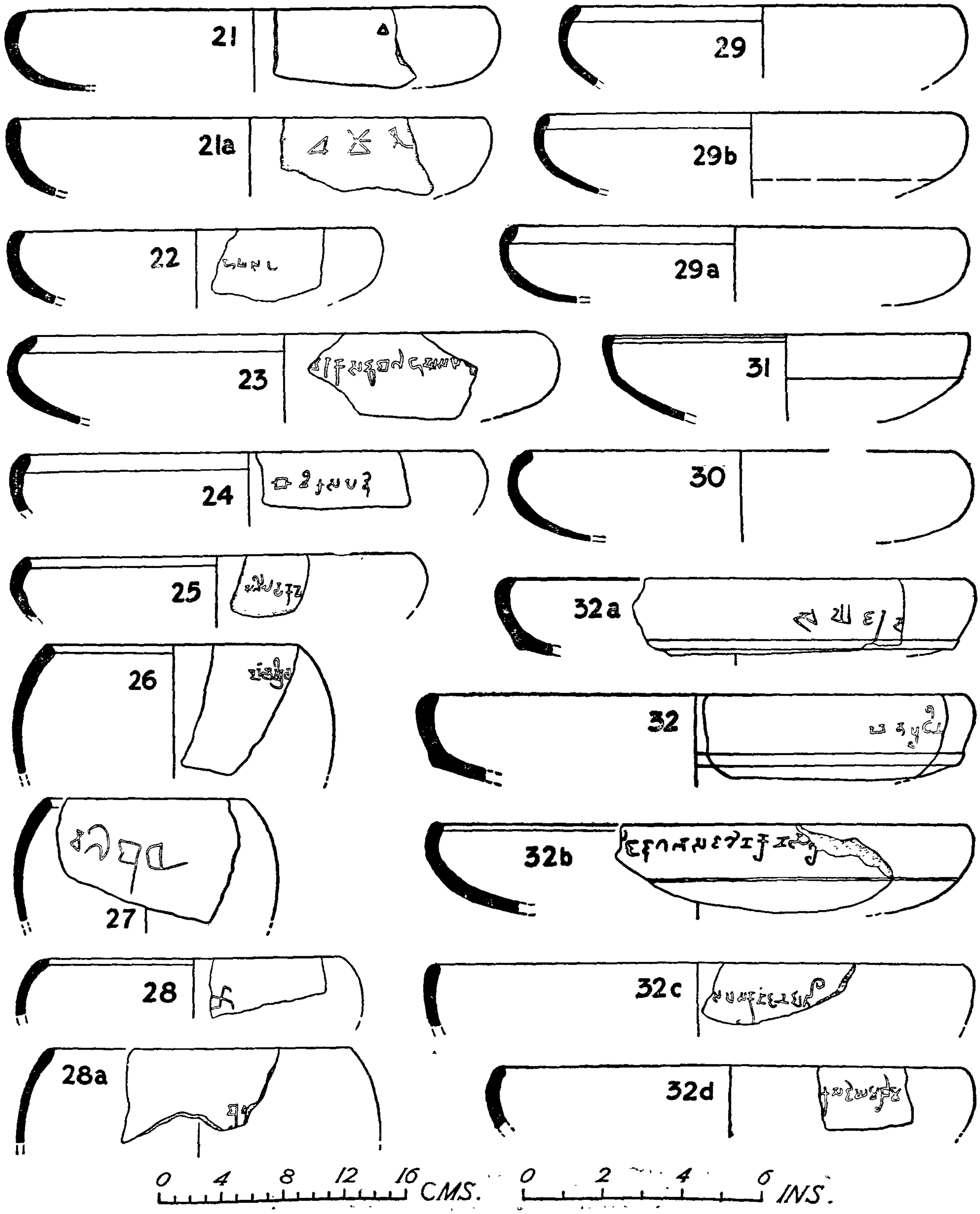


FIG. 16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seems to have been subject to straight firing[1] instead of the usual technique of inverted firing. From middle phase (S. No. 5).

5. Dish of a black and red ware with incurved and internally thickened rim. It bears two letters in Brahmi characters datable to Circa 3rd Century A. D. reading 'KASA'. The letters are incised invertedly. Of medium fabric, it is treated with slip and subjected to straight firing. From middle phase (S.No 47).

6. Dish of a black and red ware with more incurved sides than type 2, internally thickened rim and flat base. It bears an inscription reading "BUDIS-APATI", datable to 3rd Century A. D. Of medium fabric, it is treated with slip and subjected to straight firing. From middle phase (S. No. 58).

7. Dish of a black and red ware with incurved featureless internally grooved rim and weakly carinated base. A rough plan of a monastery and Swastika mark are incised on its exterior. Similar monastery plans also do occur on some of the sherds and seals at Nagarjunakonda. The analogy also comes from Nasik[2]. From middle phase. The Swastika symbol is very ancient as it appears even at Mohenjodaro. The Ramayana[3] also speaks of Swastika as one of several ground plans for buildings in Lanka. Even some of the rouletted wares of this phase have this symbol on its exterior (vide Type 1 of rouletted ware). The analogy also comes from Tripuri[4] (where some of the stamped wares contain this symbol) and Hastinapur[5], from period IV. Of medium fabric, it is treated with slip, and is subjected to the usual technique of inverted firing. From middle phase.

8. Dish of a black and red ware with incurved featureless internally grooved rim. It contains an inscription on its exterior reading "SIDHAMA-KARANAPANATI CHATA SIHAN SIHASANA PARIGAHAKA NA

1. Generally the method that is used in firing the black and red ware is the technique of inverted firing. In this process of firing the pots are kept one upon the other up side down or typsyturved. The pots are filled with fuel or straw the combustible material and when they are burnt, they undergo a change in their colour. The portion of the pot that does not come into contact with flame or air or has no chance for the air to enter gets black. As such the inner portion and the rim becomes black while the exterior portion becomes red. As opposed to this in the process of straight firing the pots are arranged one upon the other without being topsyturved. In this case the rim will be red and inner portion and outer base will be black. Many of the black and red ware sherds recovered from this period seem to have undergone this technique of straight firing also falls into the black and red ware industry and by no means differ from the industry as the technique is changed.

2. Report on the excavations at Nasik and Jorwe, Fig. 43.
3. See Sivarama Murthy's Sculptures of Amaravati P. 60.
4. Excavations at Tripuri by M. G; Dixit Pl. XXIX
5. Ancient India. Vol. 10, 11-P. 67, XXXVII

(BHA?)" datable to 3rd Century A. D. Of medium fabric, it is treated with slip and is of thick section. From middle phase (S. No. 53).

9. Dish of a black and red ware with an incurved, internally thickened rim and weakly carinated base. Of medium fabric, it is treated with slip and is subjected to straight firing. From middle phase.

10. Dish of a black and red ware with inturned, and sharpened rim. Of medium fabric fired under straight firing. It is treated with slip. From middle phase.

11. Dish of a black and red ware with inturned and featureless rim and carinated base. The type occurs in XXI-b of period II of Hastinapur culture. Of medium fabric, subjected to straight firing, it is treated with slip. From middle phase.

12. Dish of a black and red ware with incurved and featureless rim and carinated base. Of medium fabric, it is treated with slip on the exterior. Analogies come from Hastinapur. From middle phase.

13. Dish of a black and red ware with internally thickened and ridged rim with incurved sides. Of medium fabric, it is treated with slip and subjected to straight firing. From middle phase.

(Figs. 15 & 16; 14-31).

Black-slipped Ware: Inscribed Sherds (14 to 28).

14. Dish of a black ware with incurved and internally bevelled rim. It contains an inscription datable to Circa 2nd Century A. D. and reads 'SAPATHI'. Of medium fabric, it is treated with slip both externally and internally. From middle phase (S. No. 57).

14a. Variant of 14. It contains an inscription reading 'NAKATHANA' and it is datable to 1st Century B. C. Of medium fabric, it is treated with slip. From middle phase (S. No. 9).

15. Dish of a black ware with inturned and internally thickened rim. It bears an illegible letter probably 'CHI'. Of medium fabric, it is treated with slip. From middle phase.

16. Dish of a black ware with incurved and internally sharpened rim. It contains an inscription on the exterior reading "RAHILASAPA" datable to Circa 1st Century A. D. Of medium fabric it is treated with bright slip. From middle phase (S. No. 11).

17. Dish of a black ware with an incurved featureless rim and carinated base. It bears an inscription reading 'GARAKHI (DA?) SA' datable to Circa

2nd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 34).

18. Dish of a black ware with incurved featureless rim and vertical sides. It contains an inscription and a swastika symbol or a plan of a gateway. The inscription reads "DAGASAPATI" datable to 2nd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 17).

19. Dish of a black ware with sharpened rim and incurved sides. It bears a single letter 'PA' on its exterior. Datable to Circa 2nd Cent. A. D. Of medium fabric, with thick section, it is treated with slip. From middle phase.

20. Dish of a black ware with vertical sharpened rim and weakly carinated base. It contains an inscription on its exterior reading 'PAJARASA ADHIVASI (KA) SA' datable to 2nd Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 16).

21. Dish of a black ware with incurved and featureless rim. It bears a single letter 'VA' or 'DHA' datable to Circa 1st Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 33).

21a. Variant of 21. It contains two letters on exterior reading '(DHA) MA (SA)' datable to Circa 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 33).

22. Dish of a black ware with sharply incurved rim. It contains an inscription on the exterior reading 'HAGHASA' datable to 1st Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 18).

23. Dish of a black ware with incurved, internally bevelled rim and rounded base. It contains an inscription on the exterior reading "(M) ARAKASA DUBALAHAGASA (PA)" datable to Circa 2nd–3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 36).

24. Dish of a black ware with sharpened rim and incurved sides. The rim is ridged internally. It contained an inscription on the exterior reading "BODIKASA PATHI" datable to Circa 1st Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 13).

25. Dish of a black ware with internally chamfered rim and incurved sides. It contains an inscription on its exterior reading 'SALIPATAKA (NA)' and is datable to 1st–2nd Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 15).

26. Bowl of a black ware with incurved and internally chamfered rim and deep profile. It contains an inscription on its exterior reading 'PANCHAVIRASA'. Panchavira[1] in the Buddhist Pantheon is generally applied to the

group of five Dhyani-Buddhas or Divine Buddhas from whom all the other gods have eminated. The script resembles very much the script of Ragolu and Andhavarana plates of Mathara Anantasaktivarma and can be roughly dated to Circa 3rd-4th Cent. A. D. Analogy comes from Nagayunedadi. Of medium fabric, it is treated with bright slip. From middle phase (S. No. 48).

27. Deep bowl of a black ware with incurved and internally chamfered rim with deep profile. It contains an inscription on its exterior in Brahmi characters reading 'VELABUTA' and is datable to Circa 2nd Century A.D. Of medium fabric, it is treated with slip. From middle phase (S. No. 67).

28. Bowl of a black ware with internally chamfered rim, and incurved sides. It bears a swastika mark on its exterior. Of medium fabric, it is treated with slip. From middle phase.

28a. Deep bowl of a black slipped ware with featureless rim and incurved sides. It contains two letters 'BUDHA' datable to Circa 2nd Century A. D. Of coarse fabric, it is treated with slip. From middle phase (S. No. 68).

29. Dish of a black ware with inturned sharpened rim and more incurved sides. It differs from Type 11 in its more incurved sides. Of medium fabric, it is treated with slip. From period II.

29a. Variant of 29. Of medium fabric, it is treated with slip. From middle phase.

29b. Variant of the main type but differs from it in its ribbed base. Of medium fabric, it is treated with slip. From middle phase.

30. Dish of a black ware with inturned and internally bevelled rim with more incurved sides and flat base. Of medium fabric, it is treated with slip. From middle phase.

31. Dish of a black ware with nail-headed internally grooved rim, slightly vertical sides and carinated base. Of medium fabric, it is treated with slip. From middle phase.

GREY WARE: (Figs. 16 to 18; 32-50).

Inscribed Sherds (32 to 42):

32. Dish of a grey ware with incurved and externally thickened and sharpened rim with bluntly carinated base. It bears an inscription on its exterior reading 'PATA (A) (DHI) NA' and is datable to 1st Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 69).

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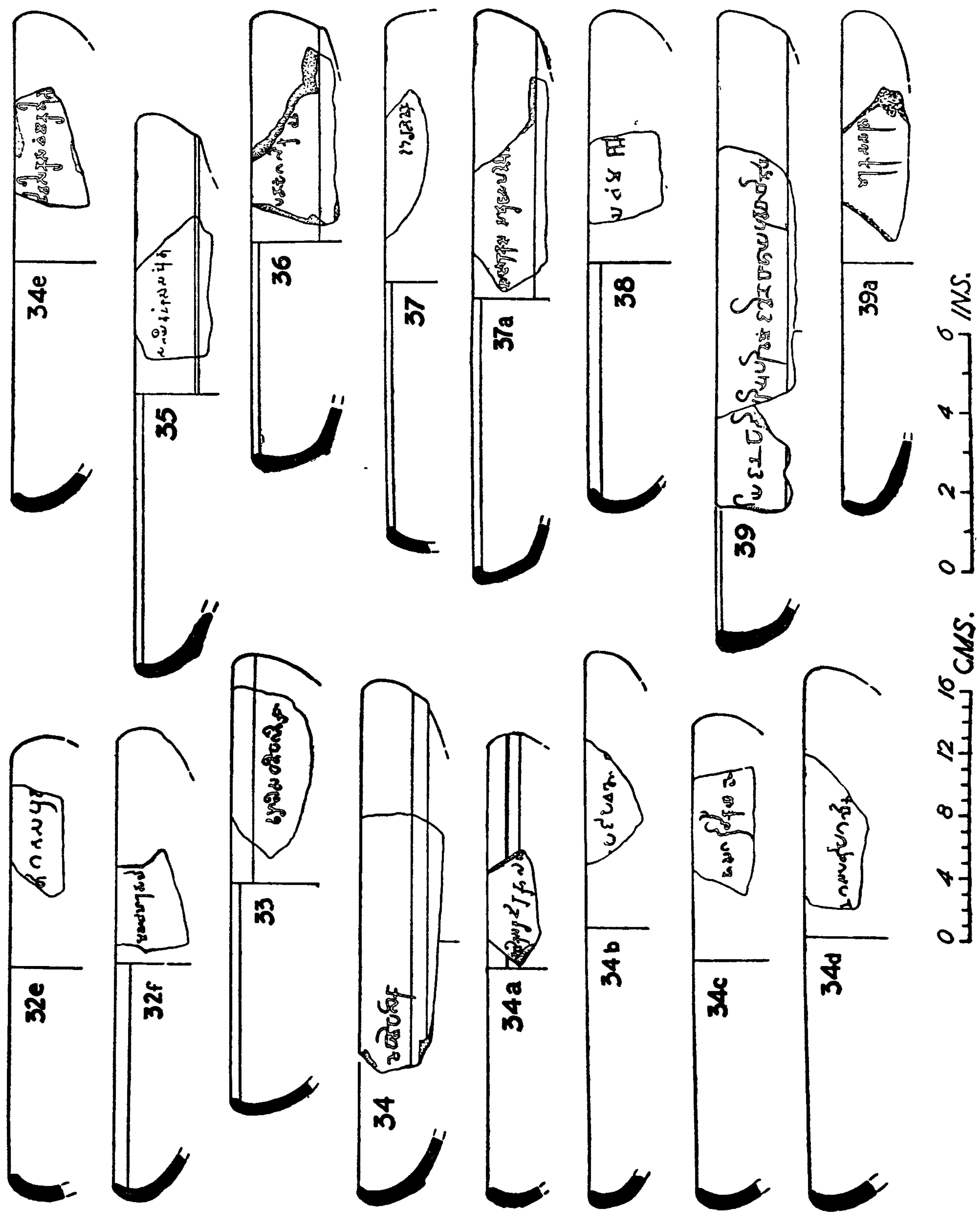
1. Five Dhyanibuddhas are Vairochana, Aksobhya, Ratna Sambhava, Amitabha and Amoghasiddhi.

FIG. 17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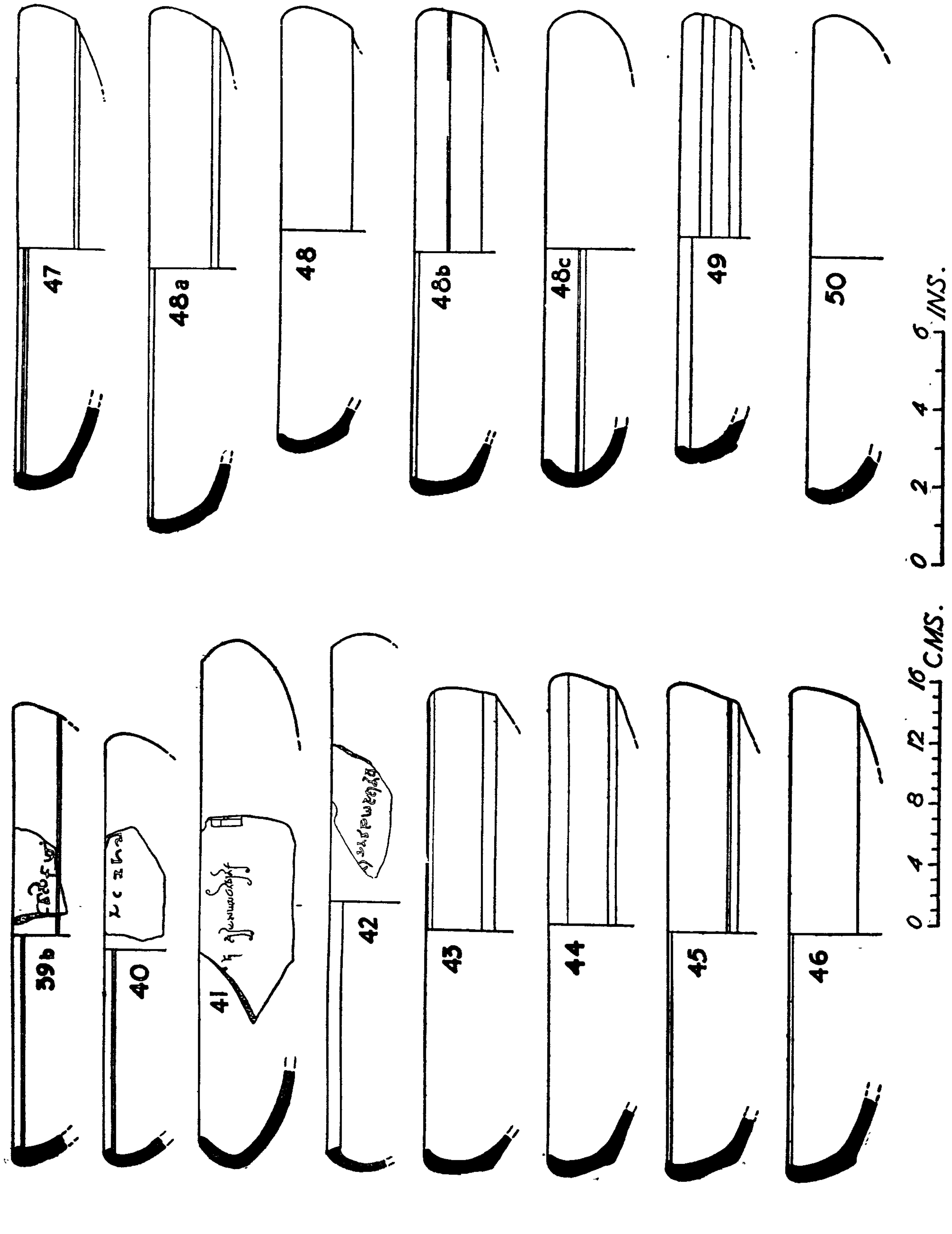
F G. 18



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6
INS.
39b
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CMS.

32a. Variant of 32. It bears an inscription reading 'SAGHADHARA' datable to 2nd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No: 8).

32b. Variant of the arch type but differs from it in having a weakly carinated base. It is grooved on its waist and contains an inscription reading 'DUGABHASADHAKHINAKONASA (A)' and is datable to 3rd Century A. D. Here the letter 'DHA' is written like 'JA'. Of medium fabric, it is treated with slip. From middle phase (S. No. 60).

32c. Variant of the main type. It bears an inscription on its exterior reading 'UPASAKANAM DANA PATI' and is datable to 2nd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 28).

32d. Variant of the main type. It bears an inscription reading 'KASADI-GHAM (BHI) MA' datable to 2nd-3rd Cent. A. D. Of fine fabric, it is treated with bright slip. From middle phase (S. No. 39).

32e. Dish of a grey ware with incurved and sharpened rim with thick section. It bears an inscription reading 'TIGABHASA' and is datable to Circa 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 62).

32f. Variant of the main type but it differs from it in having vertical sides and carinated base. It contains an inscription which is badly defaced. It seems to read 'MAHAVIHARE SALI......'. Of medium fabric, it is treated with bright slip in the interior. From middle phase (S. No. 12).

33. Dish of a grey ware with inturned and sharpened rim and incurved sides. It contains an inscription reading 'RAHULASA PATHI POGALIKASA' and is datable to 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 35).

34. Dish of a grey ware with incurved featureless rim and prominently carinated base. It bears an inscription on the exterior reading '-PATIPOLIKA' probably meaning '-PRATHIPODGALA' a co-student or fraternity of students. The inscription is datable to 1st-2nd Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 24).

34a. Dish of a grey ware with incurved featureless rim with thick section and grooved exterior. It contains an inscription on its exterior reading 'KADHIKA KATI RAHULA'. Mention of KATHIKA probably refers to KATIRAHULA, a PURNIKA or ITIHASIKA? perhaps attached to a monastery at the place and the inscription is datable to 3rd-4th Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 42).

34b. Variant of the main type. It bears an inscription reading 'PADA PAVATHE' datable to 3rd Century A. D. Of medium fabric, it is treated with slip: From middle phase (S. No. 43).

34c. Variant of the main type but differs from it in having internally grooved rim. It contains an inscription on its exterior reading 'HASAGARICHIKAYA' and is datable to 2nd Cent. A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 26).

34d. Variant of the main type and bears an inscription reading 'NAGASA PATI POGALIKA' datable to 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 31).

34e. Variant of the main type but differs slightly from it in having more incurved sides. It bears an inscription reading'DIVASIKASADHAMAKOTI(SA)' and is datable to 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase. (S. No. 52).

35. Dish of a grey ware with incurved sides and prominently carinated base. It contains an inscription on exterior in Brahmi characters datable to 1st Century-A. D. and reads 'SABHAYATHA DHAKASASA PUTA'. Of medium fabric, it is treated internally with bright slip. From middle phase (S. No. 63).

36. Dish of a grey ware with incurved externally bevelled and thickened rim, ledged waist and prominently carinated base. It contains an inscription reading 'PATIPAGALIKA' datable to 2nd Century A.D. Of medium fabric, it is treated with slip. From middle phase (S. No. 44).

37. Dish of a grey ware with incurved and slightly externally bevelled rim. It bears an inscription reading 'DAHARABHIKHUNO' and is assignable to 2nd Century A.D. Of medium fabric, it is treated with slip. From middle phase (S.No. 19).

37a Dish of grey ware with incurved and internally grooved rim and carinated base. It bears an inscription reading 'SAKA KHARASA SAMUDASA PATI (PO)' and is datable to 1st Century B.C. Of medium fabric, it is treated with slip. From middle phase (S.No. 61).

38. Dish of a grey ware with incurved and internally thickened and featureless rim and flat base. It contains an inscription reading '(DE) YADHAMMA' datable to 2nd Century A.D. and monastery plan. Such monastery plans on potsherds are noticed on the pottery of Middle Phase (S.No. 41).

39. Dish of a grey ware with incurved, internally sharpened and externally thickened rim. It bears an inscription 'ARIYA PARIVENE DAKHINABAUH-

AYA PUVA BABITYA' and is datable to 2nd Century A.D. Of medium fabric, and thick section, it is treated with slip. From middle phase (S.No. 29).

39a. Variant of the main type. It bears an illegible inscription reading 'DEVARAKASA-RA (BHA) CHA' datable to 1st Century B.C. Of medium fabric, it is treated with slip. From middle phase (S. No. 14).

39b. Variant of 39, but differs in its externally and internally grooved rim. On its exterior contains an inscription reading '(U) VASIKAYA' datable to 3rd Century A.D. Of medium fabric, it is treated with slip. From middle phase (S.No.25).

40. Dish of a grey ware with incurved and internally grooved rim. It contains an inscription reading 'SATANEHALA'and is datable to 2nd Century A.D. Of medium fabric, it is treated with slip. From middle phase (S.No. 27).

41 Dish of a grey ware with vertical sides and sharpened rim. It contains an inscription reading'.........ARYASAGHASA DHUTI CHARATIKA' datable to 3rd Century A.D. and a monastic plan. Of medium fabric, it is treated with slip. From middle phase (S.No. 22).

42. Dish of a grey ware with nail headed and internally grooved rim with incurved sides. It contains an inscription on its exterior reading '(BHA) YASA (NA) VISAGHASA DATI (VA)' datable to 2nd Century A.D. Of fine fabric, it is treated with slip. From middle phase; (S.No. 20).

43. Dish of a grey ware with incurved internally and externally thickened and sharpened rim and carinated base.Of medium fabric, it is treated with slip. From middle phase.

44. Dish of a grey ware with prominently incurved and internally sharpened rim with carinated base. Of medium fabric, it is treated with slip. From middle phase.

45. Dish of a grey ware with incurved sharpened rim with internal groove and carinated base. Of medium fabric, it is treated with slip. From middle phase.

46. Dish of a grey ware with incurved and slightly inwardly bevelled rim and bluntly carinated towards the base. Of medium fabric, it is from middle phase.

47. Dish of a grey ware with prominently incurved featureless rim and carinated base. Of medium fabric, it is treated with slip. From middle phase

48. Dish of a grey ware with incurved featureless rim and carinated base. Of medium fabric, it is treated with slip. From middle phase.

48a. Variant of 48. Of medium fabric it is treated with slip.

48b. Variant of the main type. It is grooved on its exterior and is having slightly vertical sides. Of medium fabric, it is treated with slip.

48c. Dish of a grey ware with prominently incurved sides and closing rim. Of fine fabric it is treated with bright slip. From Middle phase.

49. Dish of a grey ware with incurved, internally thickened and carinated base. Of medium fabric, it is treated with slip. From middle phase.

50. Dish of a grey ware with incurved and internally bevelled rim and weakly carinated base. Of medium fabric, it is treated with slip. From middle phase.

RED WARE: (Figs. 19 to 22; 51 to 134) (I) *Brown slip or Chacolate slipped ware:* (Inscribed sherds 51 to 55 & 58 to 63.)

51. Dish of a brown ware with sharpened rim, incurved sides and carinated base; it contains a letter 'LA' or "PA" on the outer side of its base. Of medium fabric, it is treated with slip. From middle phase (S.No.22).

51a. Variant of 51. It contains an inscription datable to 1st Century A.D. and reads "LA SA MA (NI) (I)". It is of medium fabric and it is treated with slip. (S.No.50).

51b Variant of the main type but it is devoid of any carination at the base. It bears two Brahmi letters reading (DHA) MASA on its exterior datable to Circa 3rd Century A.D. Of coarse fabric, it is treated with chacolate slip. From middle phase. (S.No. 49).

51c. Variant of the main type. It bears an inscription in Brahmi characters reading "BHODI", or "BHOGA" and datable to 1st Century B.C. It is of medium fabric, it is treated with slip. From middle phase.

52. Dish of a chacolate slipped ware with incurved featureless rim and carinated towards the base. It contains an inscription reading "KAMARAKA" datable to 1st-2nd Century B.C. Of medium fabric, it is treated with slip. From middle phase. (S.No.6).

52a. Variant of the 52. It contains a single letter on its exterior "MU" datable to 2nd Century A.D. Of medium fabric, it is from middle phase.

52b. Variant of the main type. It bears an inscription "RAHU" and is datable to 1st Century A.D. Of medium fabric, it is treated with terracotta wash in the interior. From middle phase.

52c. Variant of the main type. It bears an inscription "SA..RI" datable to 1st-2nd Cent. A.D. Of medium fabric, it is treated with slip. From middle phase.

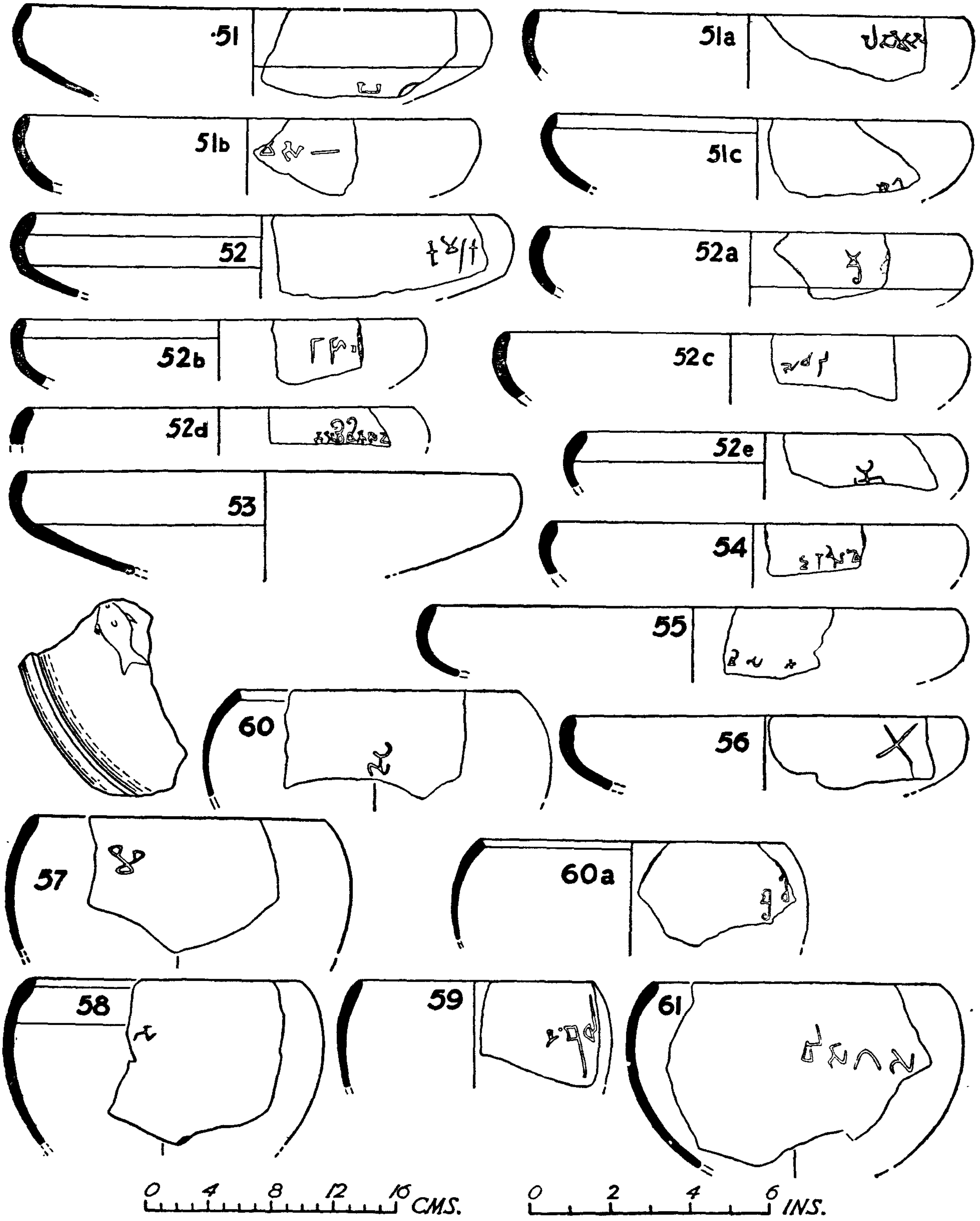
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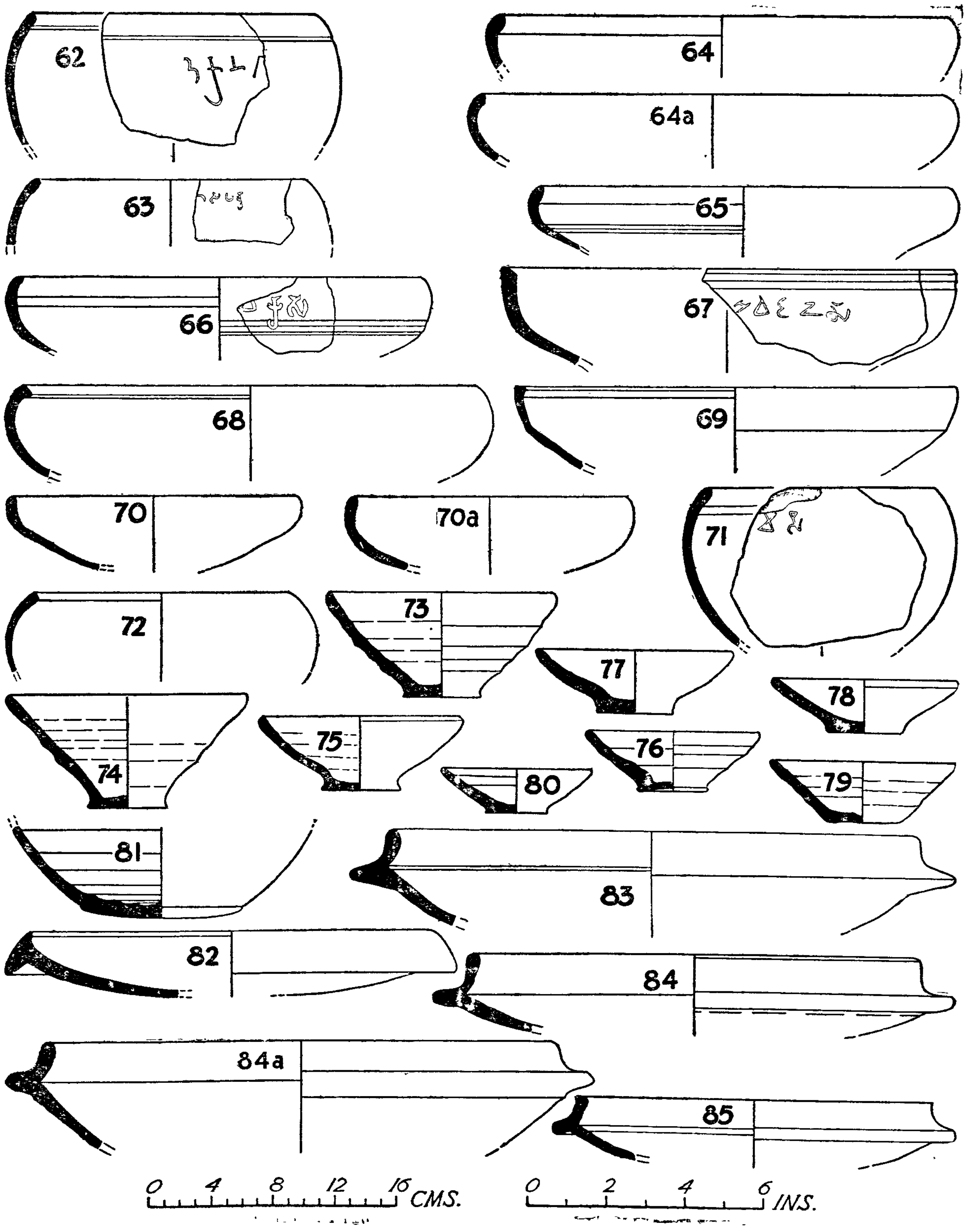
Fig. 20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52d. Variant of the main type. It contains an inscription reading "BHA (DA)(RA?) TAVIDHIKASA" datable to 3rd Century A.D. Of medium fabric, it is treated with slip. From middle phase. (S.No.51).

52e. Variant of the main type. It bears an inscription in the form of a letter. Of medium fabric, it is treated with slip. From middle phase.

53. Dish of a chacolate slipped ware with inturned featureless rim. A fish design is incised at its inner base; similar fish designs impressed on a sherd are met within Hastinapur period IV. Of coarse fabric, it is treated with slip. From middle phase.

54. Dish of chacolate slipped ware with slightly incurved and featureless rim. It bears an inscription reading "DHARACHA" and it is datable to 2nd Century A. D. Of coarse fabric, it is treated with slip. From middle phase. (S. No. 21).

55. Dish of a chacolate slipped ware with sharpened rim and slightly vertical sides. It bears two letters "DHISA" and a swastika mark on its exterior. It is of medium fabric, it is treated with slip. From middle phase. (S. No. 64).

56. Dish of a dull brown ware with incurved sharpened rim with flat base. It contains on its exterior a graffiti mark "X". These graffiti marks are generally seen on megalithic Tombs of India. Such marks on other pottery are also not uncommon. They are believed to be potter's marks or Owners marks or Tribal marks. But Mr. E. H. Hunt regards them as symbols rather than marks. Analogies come from Brahmagiri[1] where ladder like mark, Pot mark and the bird tail are seen[2]. The mark that is found in the sherd is incised and greatly resemble a graffiti mark. Of medium fabric, devoid of slip. From middle phase.

57. Deep bowl of a brown ware with featureless rim and incurved sides; bears a letter "MA" on the exterior. It is datable to Circa 3rd-4th Cent. A.D. Of medium fabric, it is treated with red slip on the exterior and black slip in the interior. Soot-stain on the exterior is also seen. From middle phase.

58. Deep bowl of a chacolate slipped ware with inturned sharpened rim and incurved sides. It bears a letter "SA" on its exterior and is datable to 1st Century B. C. Of medium fabric, it is treated with slip on the exterior. From middle phase.

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1. Ancient India, Vol. 4,
2. Excavations at Nasik and Jorwe by H. D. Sankalia and M. G. Dixit. The sherds having graffiti marks have been recovered from Nasik. They are explained by M. G. Dixit as only symbols or marks.

59. Deep bowl of a chocolate slipped ware with internally chamfered rim and incurved sides. It bears an inscription reading "(NA) BHUDI" probably an invocatory passage datable to 2nd Century A. D. Of medium fabric, it is treated with slip. From middle phase (S. No. 7).

60. Deep bowl of a brown slipped ware with internally chamfered rim and circular sides; contains a letter "SI" on its exterior datable to 1st–2nd Centuries A. D. Of medium fabric, it is treated with slip. From middle phase.

60a Bowl of a chacolate slipped ware with internally chamfered rim. It contains two letters "BHUDHI" and is datable to 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase. (S. No. 38).

61. Deep bowl of a brown ware with featureless rim and incurved sides, bears an inscription "VISAGASA" datable to Circa 1st or 2nd Centuries A. D. Of medium fabric, it is treated with slip. From middle phase. (S. No. 32).

62. Bowl of a brown ware with incurved and featureless rim, bears an inscription reading "THAKANA" datable to 2nd Century A. D. Of medium fabric, not uniformly fired. From middle phase. (S. No. 23).

63. Bowl of a chacolate slipped ware with sharpened rim and incurved sides. It bears an inscription reading " GASAPATHA " datable to 1st Century A. D. Of medium fabric, it is treated with slip. From middle phase. (S. No. 40).

64. Dish of a chacolate slipped ware with incurved and internally thickened rim. Of medium fabric, it is treated with slip. From middle phase.

64a. Dish of a brown ware with incurved featureless rim. Of medium fabric, it is treated with slip. From middle phase.

65. Dish of a dull brown slipped ware with incurved sharpened rim. Of coarse fabric, it is treated with dull brown slip. From middle phase.

66. Dish of a dull red ware with sharpened rim, incurved sides and carinated base. It contains an inscription datable to 2nd Century A. D. and reads "KASA". A band on the exterior is also extant. Of coarse fabric, it is devoid of slip. From middle phase. (S. No. 54).

67. Dish of a dull red ware with an internally bevelled and externally thickened and grooved rim and slightly incurved sides. It contains an inscripion which is crudely incised and reading "DHADANASA" datable to 3rd Century A. D. The inscription seems to have been effected before. tfiring. Of coarse fabric, it is devoid of slip. From middle phase (S. No.56)

68. Dish of a dull red ware with internally obliquely cut rim and incur-

ved sides. Of coarse fabric, it is treated with slip, externally and internally with wash.

69. Dish of a dull red ware with incurved, nail headed rim and carinated towards the flat base. Of coarse fabric it is devoid of a slip. From middle phase.

70. Dish of a dull red ware with vertical sharpened rim with flat base. Of coarse fabric, it is treated with slip. From middle phase.

70a. Variant of 70 but differs from it in having slightly vertical sides.

71. Deep bowl of a red slipped ware with an incurved featureless rim and deep profile. The rim is grooved internally. It contains two letters on its exterior '(DHA) MASA' datable to 3rd Century A. D. Of medium fabric, it is treated with slip. From middle phase. (S. No. 59).

72. Deep bowl of a brown ware in the incurved and internally bevelled rim. Of medium fabric, it is devoid of slip. From middle phase.

73. Deep bowl of a red ware with inturned rim, corrugated exterior, and footed base. Of coarse fabric, it is treated with wash. From middle phase.

74. Deep bowl of a dull red ware with sharpened rim, tapering sides and footed base. It is corrugated both externally and internally. Of coarse fabric, it is treated with wash. From middle phase.

75. Bowl of a dull red ware with inturned obliquely cut rim; potted on the wheel as the thread or string marks are clearly visible on its outer base. Of coarse fabric, it is treated with wash. From middle phase.

76. Shallow bowl of a dull red ware with closing rim, corrugated both internally and externally and flat base. Of medium fabric, it is treated with wash. From middle phase.

77. Shallow bowl of dull red ware with incurved rim and contains soot-stain on the exterior. Of medium fabric, it is devoid of slip. From middle phase.

78. Shallow bowl of dull red ware with inturned and obliquely cut rim and flat base. Of medium fabric, it is treated with wash. From middle phase.

79. Shallow bowl of a dull red ware with incurved and externaly thickened rim and corrugated both externally and internally. Of medium fabric, it is devoid of slip. From middle phase.

80. Shallow bowl of a incurved featureless rim and corrugated interior. Of medium fabric, it contains a black patch. From middle phase.

81. Base fragment of a deep bowl of red ware potted on wheel. Of medium fabric, it is treated with slip. From middle phase.

LID-CUM-DISHES :

82. Lid-cum-dish of a dull black ware with downward sloped, flaring rim. It is devoid of collar and is treated with the slip. From middle phase.

83. Lid-cum-dish of a red ware with excurved rim and broad collar; of coarse fabric. It is treated with slip. From middle phase.

84. Lid-cum dish of a dull red ware with its vertical and sharpened rim and broad collar. Of coarse fabric, it is treated with wash. From middle phase.

84a. Variant of 84 but differs from it in having slightly narrow collar. Of coarse fabric, it is treated with wash. From middle phase.

85. Lid-cum dish of a dull red ware with vertical sides and internally thickened rim and narrow collar. It is of coarse fabric, devoid of slip. From middle phase.

85a. Variant of 85 but differs from it in having featureless rim and broad collar and it is treated with slip. Of coarse fabric, it is from middle phase.

86. Lid-cum dish of a dull red ware with externally flattened rim and straight sides with narrow collar. Of coarse fabric, it is treated with wash. From middle phase.

86a. Variant of 86 but differs from it in having weakly bevelled rim, excurved sides and grooved interior. Of coarse fabric, it is devoid of slip. From middle phase.

87. Lid-cum dish of a dull red ware with out-turned featureless rim and narrow collar. Of coarse fabric, and it is devoid of slip. From middle phase.

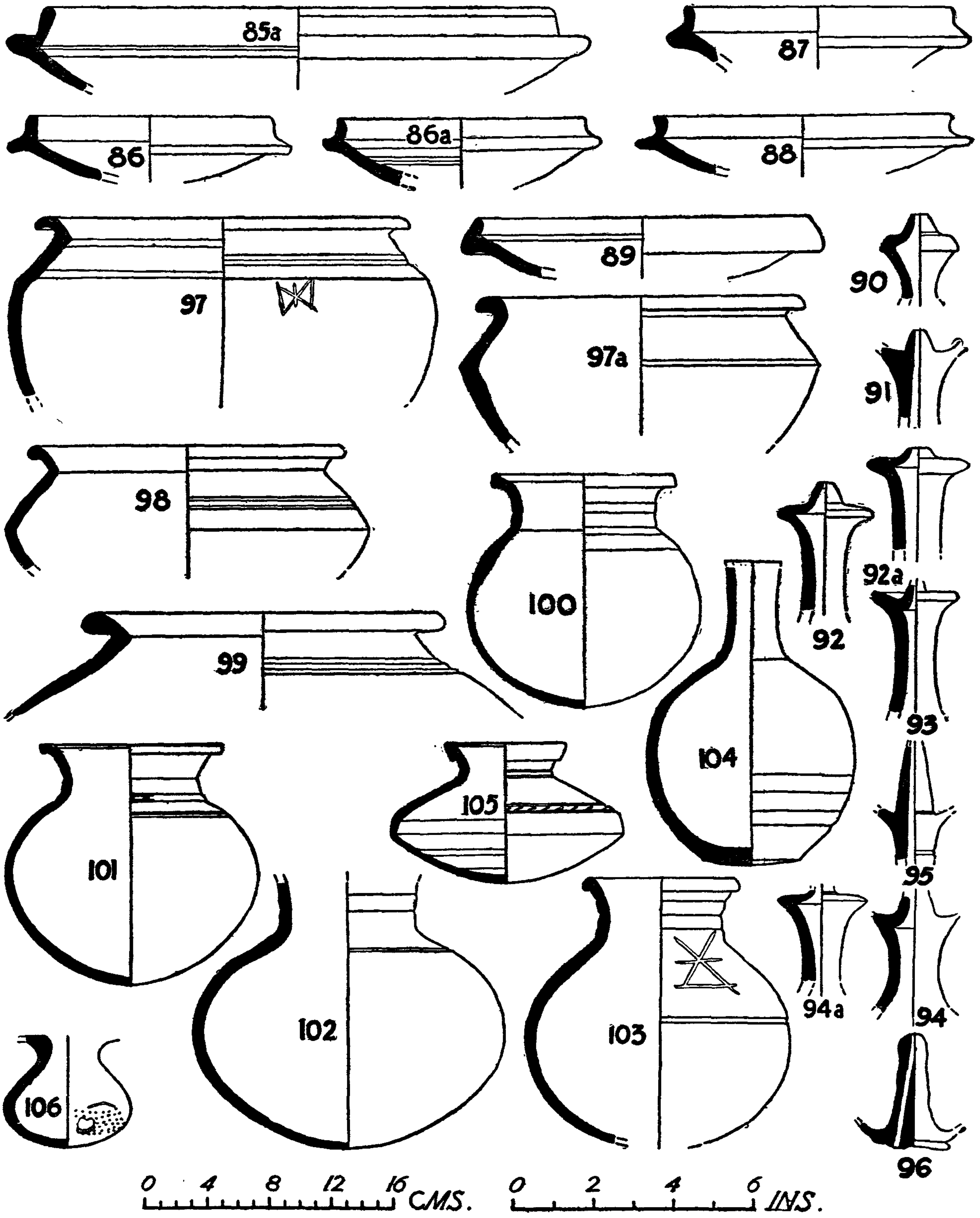
88. Lid-cum dish of a dull red ware with excurved, internally thickened rim and narrow sharpened collar. Of coarse fabric it is treated with wash. From middle phase.

89. Lid-cum dish of a red ware with flaring rim but devoid of collar. Of coarse fabric, it is treated with wash. From middle phase.

SPRINKLERS:

The sprinklers of this phase, comprise of a group of centrally knobbed and perforated type. They are mostly of red ware with single exception of one black slipped ware sprinkler. They are mostly unslipped and appear to have been used as drop bottles. Similar sprinklers have been also met with in different periods of many other ancient sites like HASTINAPUR, TRIPURI, BRAHMAPURI and NAGARJUNAKONDA.

Fig. 21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90. Sprinkler of a red ware with a central conical knobbed opening and a funnel neck. Of medium fabric, it is treated with slip. From middle phase.

91. Sprikler of a red ware with a central conical knobbed opening, slightly concave top and funnel neck. Its rim is broken. Similar sprinklers are also met with in Brahmapuri[1], Hastinapur[2] in period IV and Nagarjunakonda in Ikshvaku levels. Of fine fabric, it is treated with wash. From middle phase.

92. Sprinkler of a red ware with centrally knobbed opening and broad collar with high funnel neck. Of medium fabric, it is treated with a wash. From middle phase.

92a. Variant of 92, but its central knob is completely missing. Of medium fabric, it is devoid of slip. From middle phase.

93. A unique sprinkler type of a black slipped ware with slender tall neck and bevelled, flange and concave top and centrally knobbed opening. Of medium fabric, it is treated with slip. From middle phase.

94. Sprinkler of a dull red ware with its concave top and centrally knobbed opening and funnel neck. Of medium fabric, it is treated with wash. From middle phase.

94a. Variant of 94, but differs from it in having a brown slip sharpened flange and slightly convex top- its central knob is missing. Of medium fabric, it is treated with slip. From middle phase.

95. A unique sprinkler of a red ware with a centrally elongated tapering knob with a perforation. The knob is $1\frac{1}{2}''$ long and rare in its type. Of medium fabric, it is treated with slip. From middle phase.

96. A unique sprinkler of a red ware with a centrally elongated and truncated knob with a perforation. The knob is $2''$ long. Of coarse fabric, it is treated with wash. From middle phase.

97. Carinated vase of a dull red ware with its horizontally splayed out rim and multigrooved exterior. It bears a mark which may probably be of masons mark or the letter Om. It is evidently a graffiti mark, generally encountered on pottery. Such marks are also seen on the slabs of the bathing ghat at Nagarjunakonda. Of medium fabric, it is treated with soot-stained exterior. From middle phase.

97a. Carinated vase of a brown ware with a horizontally splayed out rim and multi-grooved at the carination. Of coarse fabric, it is treated with wash. From middle phase.

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1. Excavations at Brahmagiri, by M. G. Dixit, Fig. 22-24.
2. Ancient India, Vol. X & XI, Fig. 20, Type XV

98. Carinated vase of a red ware with out-turned, externally thickened and multi-grooved exterior. Of medium fabric, it is having soot-stains on the exterior, probably caused due to refiring. From middle phase.

99. Carinated vase of a red ware with internally thickened rim and multi-grooved exterior. Of coarse fabric, it is treated with slip. From middle phase.

100. Pot of a red ware with externally splayed out and obliquely cut rim and ovoid body with multi-grooved neck. Of coarse fabric, it is treated with wash. From middle phase.

101. Pot of a dull red ware with everted and externally bevelled and internally grooved rim with spheroid body and rounded base. The neck is multi-grooved. Of coarse fabric, it is treated with soot-stain. From middle phase.

102. Pot of a dull red ware (badly damaged) with spherical body and round base. A band at the base of the neck is extant. Of coarse fabric, it is devoid of slip. From middle phase.

103. Pot of a dull red ware with out-turned externally bevelled rim and spherical body. A groove around the body and four such ☓ marks round the neck are extant. Such marks are generally seen in some of the pots at Nagarjunakonda and they may be taken for the letters 'OM'. Of coarse fabric, it is devoid of slip; but seemingly not uniformly fired as the black patches are visible at its outer base. From middle phase.

104. Unique kuja of dull red ware with bulbous body, elongated neck and flat base. The neck which appears to have been fitted separately has the tendency to break at the joints. From middle phase,

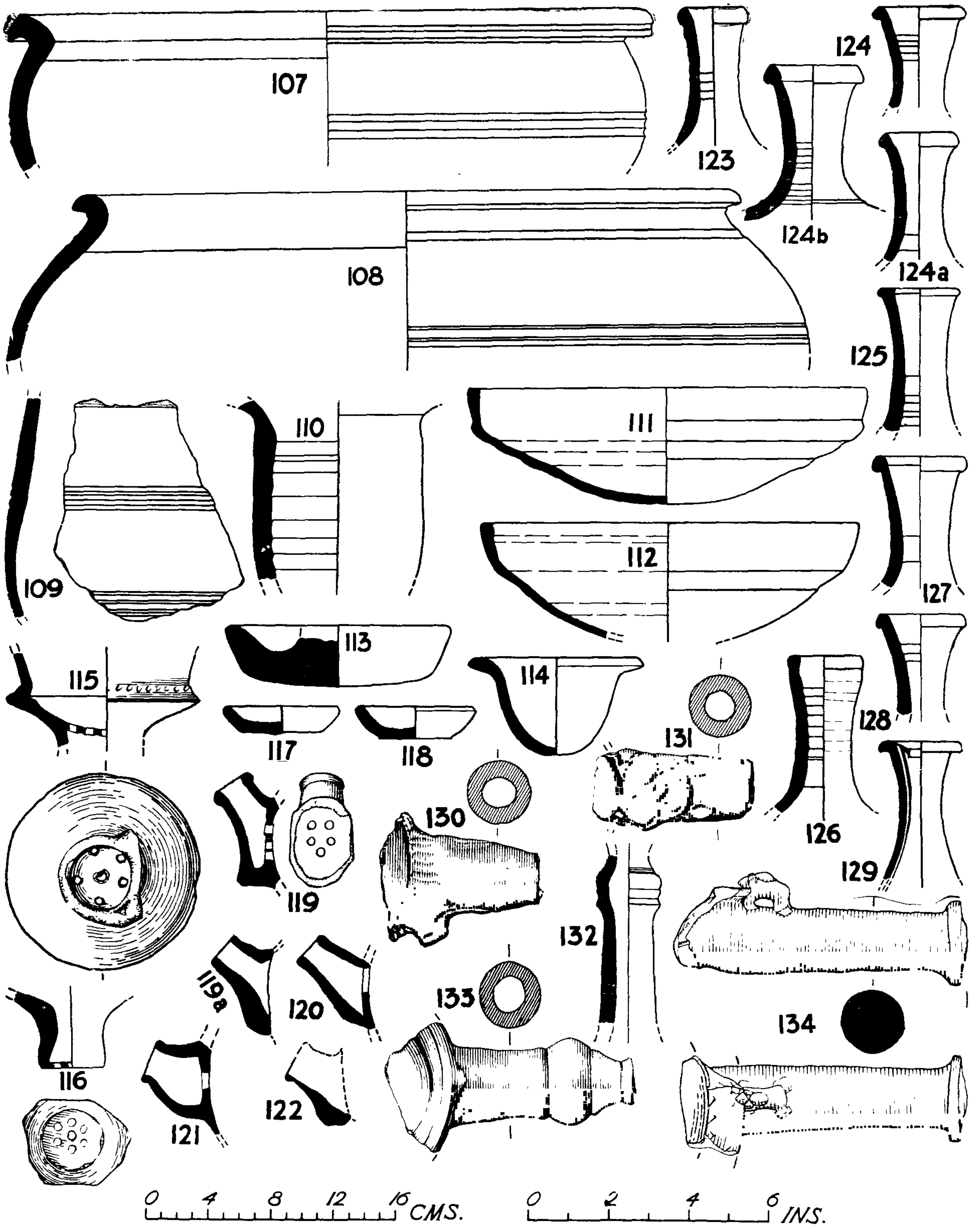
105. Unique pot of a red ware with everted externally obliquely cut rim having a groove around it. It is having straight sided body and carination towards its round base. Its neck is decorated with multi-grooves and row of oblique slashes and it is incised on its shoulders.

The soot-stains on its exterior indicate its utilitarian character. Of coarse fabric, it is treated with wash. From middle phase.

106. Miniature pot of a dull red ware with weakly carinated rounded base: there are small grooves on the body which seem to have been made with pointed needle. Of coarse fabric, it is treated with slip. From middle phase.

107. Pot of a dull red ware with an externally drooping rim and multi-grooved exterior. Of coarse fabric, it is treated with wash.

Fig. 22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108. Pot of a red ware with out-turned internally thickened and sharpened rim and multi-grooved exterior. Of coarse fabric, it is treated with slip. From middle phase.

109. Fragment of a bottle of red ware with its multigrooved cylindrical body. Similar type has been recovered at Hastinapur[1]. This is a solitary example of this phase. Of coarse fabric, it is treated with slip. From middle phase.

110. Jar of a red slipped ware with everted rim and cylindrical body and corrugated interior. Of coarse fabric, with thick section, it is externally treated with slip. From middle phase.

111. Basin of a dull red ware with internally obliquely cut rim, vertical sides and rounded base with external corrugations. Similar basins are met with at Nagarjunakonda. Of coarse fabric, it is treated with slip. From middle phase.

112. Basin of a dull red ware with internally thickened featureless rim with vertical sides and carinated base. It is corrugated internally. Of coarse fabric, it is devoid of slip. From middle phase.

LIDS:

113. Lid of a dull red ware with central knob. It may be comparable to the types of Arikamedu[2] and Sisupalgarh.[3]

114. Lid of a dull red ware with cup-like depression, analogy comes from Nagarjunakonda. Of coarse fabric, it is devoid of silp. From middle phase.

115. Recepticle type lid of a red ware with six perforatory holes at the top. It is decorated with a row of circlets. Of medium fabric, it is treated with slip. From middle phase.

116. Top portion of a red slipped ware kuja (?) with seven perforatory holes at the top. Of coarse fabric, it is treated with slip. From middle phase.

LAMPS:

117. Shallow lamp of a dull red ware with incurved and externally bevelled rim and flat base. It contains black slip around the rim and in the

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1. Ancient India, Vol. 10 & 11, Type XXII, Fig. 20, P. 64.
2. Ancient India, Vol. II, Fig. 7, p. 83, Type XLa, p. 4o-c.
3. Ancient India, Vol. IV, Fig. 23, p. 67, Type 39.

interior, perhaps caused due to oil burning. Of coarse fabric, it is devoid of slip. From middle phase.

118. Lamp of a dull red ware with externally chamfered rim and irregular base. Of coarse fabric, it is devoid of slip. From middle phase.

SPOUTS:

Spouts of this phase are not much in number. These seem to be made separately and inserted in the body of the pots and hence they will be found generally broken at the joints. Analogies come from Tripuri[1] and Nagarjunakonda.

119. Spout of a red ware with externally thickened rim and wide mouth and five perforated holes at the base. Of medium fabric, it is treated with slip. From middle phase.

119a. Variant of 119, Of medium fabric, it is treated with slip. From middle phase.

120. Spout of a red ware with out-turned and thickened rim wide mouth. Of medium fabric, it is treated with slip. From middle phase.

121. Spout of a dull red ware with wide passage of $\frac{3}{4}$″ diameter, out-turned and internally bevelled rim. Of medium fabric, it is treated with slip. From middle phase.

122. Spout of a red ware with out-turned and externally thickend rim wide mouth. Of medium fabric, it is treated with slip. From middle phase.

NECKS:

123. Neck of a kuja of dull red ware with externally obliquely cut rim, with wide mouth and weakly corrugated exterior. Of coarse fabric, it is treated with slip and having traces of soot-stains. From middle phase.

124. High neck of a red slipped ware with externally obliquely cut rim and wide mouth. Of medium fabric, it is treated with red slip. From middle phase.

124a. Variant of the above one; Of coarse fabric, it is treated with slip. From middle phase,

124b. Variant of the arch type. Of medium fabric, it is treated with slip. From middle phase.

1. Excavations at Tripuri, by M. G. Dixit, p. 72. Fig. 28, T. 152 & 153.

125. Neck of a kūja of red ware with flattened rim, high neck and wide mouth. Of medium fabric, it is treated with slip. From middle phase.

126. Neck of a kūja, of red ware with straight sides and rimless. It is weakly corrrugated. Similar necks devoid of corrugations come from Tripuri and Nāsik[2].

127. Neck of a red slipped ware with externally thickened rim and wide mouth. Of coarse fabric, it is treated with slip. From middle phase.

128. High neck of a kūja of a red ware with externally bevelled rim and wide mouth. Soot-stains are also extant. Similar type is noticed at Nasik in period IV (Figure 37, T. 104).

129. Neck fragment of a red ware sprinkler with its convex top. Neck is slender and funnel shaped. A groove provided is probably for the admission of air. Of medium fabric, it is treated with slip. From middle phase.

HANDLES :

130. Handle of a dull red ware with narrow opening on one end and hollow top. It is externally grooved and mostly resembles elephant trunk. Of coarse fabric, moulded and perhaps luted to a pot. From middle phase.

131. Handle of a huge pot of dull red ware; seemingly mounded. The handle is decorated on its exterior with a grotesque figure (?). Evidently it is a separate one beated to an arch. Of medium fabric, it is treated with wash. From middle phase.

132. Handle of a red ware, cylindrical and multigrooved on its exterior. Of coarse fabric, it is treated with wash. From middle phase.

133. Handle of a dull red ware with external bands. Of medium fabric, seemingly rouletted. From middle phase.

134. Handle of a dull red ware with one end flattened and cylindrical. On the exterior is decorated rows of tringular notches and an animal probably bull is used as a lug. It is of medium fabric, and is devoid of slip. From middle phase.

DECORATED SHERDS: (Fig. 23; 1 to 19).

1. Fragment of a pot of a red slipped ware decorated with criss-cross and herring bone designs. Of coarse fabric, it is treated with slip. From middle phase.

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2. Excavation at Jorwe & Nasik, by H. D. Sankalia, p. 65, Fig. 37. Type 101.

2. Fragment of a lime pot of red ware decorated with two rows of applied bands of finger tipped patterns and a row of incised swastika marks. Cluster of lime is extant in the interior. Of coarse fabric, it is treated with slip. From middle phase.

3. Fragment of a huge storage lime pot of red ware decorated with a design consisting of incised vertical strokes, triangular notches, swastika designs and a row of finger tipped applique. In the interior, cluster of lime is extant. Of coarse fabric, it is treated with slip. From middle phase.

4. Fragment of a pot of a red ware decorated with two rows of crude incession of herring bone pattern and a row of irregular notches. Of coarse fabric, seemingly hand made; it is treated with slip. From middle phase.

5. Fragment of a pot of dull red ware decorated with a herring bone pattern and bands, Of coarse fabric, it is treated with wash. From middle phase.

6. Fragment of a pot of a red ware decorated with row of vertical uprights, oblique slashes and archlike design. Of coarse fabric, it is seemingly handmade. From middle phase.

7. Fragment of a red ware pot decorated with a crude incised palm leaf design. Of coarse fabric, it is devoid of a slip. From middle phase.

8. Fragment of a storage pot of a dull red ware decorated with criss-cross design. Of coarse fabric, seemingly hand-made, it is treated with slip. From middle phase.

9. Fragment of a dull red ware sherd decorated with a matty design. Of coarse fabric, it is devoid of slip. From middle phase.

10. Fragment of a red ware sherd decorated with rows of nail tipped patterns and grooves. Of coarse fabric, it is treated with slip. From middle phase.

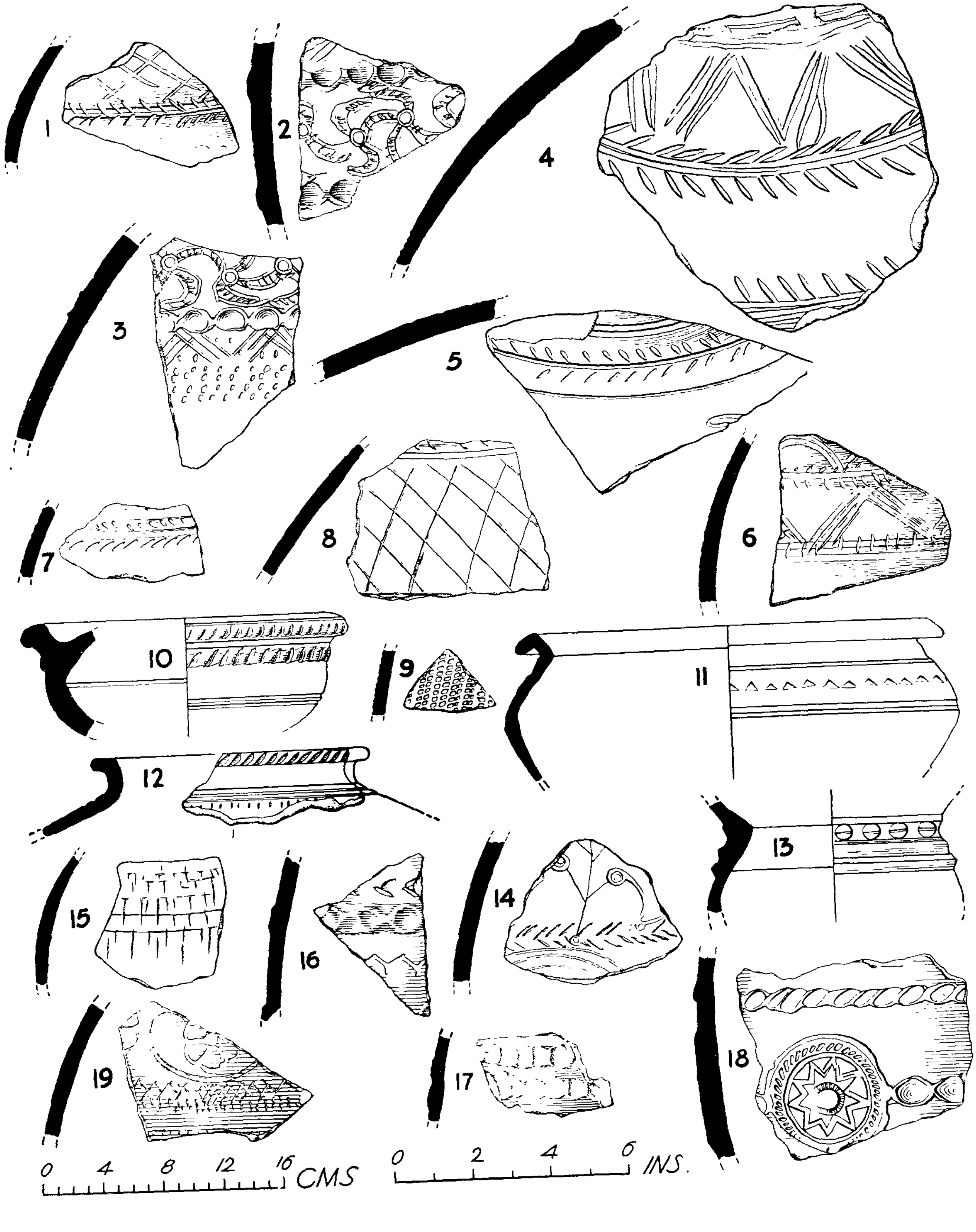
11. Fragment of a carinated vase of a dull red ware, decorated with a row of triangular notches with two rows of bands on its either side. Of coarse fabric, it is devoid of slip. From middle phase.

12. Fragment of a pot of a dull red ware decorated at the time with the nail tipped pattern, at the neck with bands and on shoulder with vertical strokes. Of coarse fabric, it is treated with slip. From middle phase.

13. Fragment of a pot of a red slipped ware with a row of nail headed studs and raised bands. Of coarse fabric, it is treated with slip. From middle phase.

14. Fragment of a decorated dull red ware sherd with its decoration of meandering lines, a palm-leaf design and stalks with buds. It contains a cluster

Fig. 23



of lime in the interior. Of coarse fabric, it is devoid of slip. From middle phase.

15. Fragment of a pot of red slipped ware decorated with rows of horizontal bands and vertical uprights. Of coarse fabric, it is treated with slip. From middle phase.

16. Fragment of red slipped ware decorated with a design consisting of an applied band of finger tipped pattern, a zig-zag line and leaf design. Of coarse fabric, it is treated with slip. From middle phase.

17. Fragment of a dull red ware sherd decorated with two rows of finger tipped patterns. Of coarse fabric, it is devoid of slip. From middle phase.

18. Fragment of a pot of a red slipped ware decorated with an applique bands of nail tipped and finger-tipped pattern and a stamp conventional lotus design within a circle. Of coarse fabric, it is treated with slip. From middle phase.

19. Fragment of a storage pot of a red ware decorated with a row of triangular notches and vertical strokes. It is further embellished with a row of lotus design. Of coarse fabric, it is treated with slip. From middle phase.

D. *LATE PHASE*: (4th Cent. A. D. to 7th 8th Cent. A. D.).

i. *Inscribed Sherds*: Besides the plain ware, this phase has also yielded four inscribed sherds, of which one is of Black and Red ware (No. 27) while the other is of grey ware (No. 55) and the remaining two are of the Red ware (No. 65 & 66). Save this, no datable pottery has been picked up from this phase. The rouletted ware that is in abundance in the middle phase totally disappears here. The inscriptions on the sherds such as 'DASAPATI' (No. 91) on Black and Red ware sherd, 'DHAMASA', (No. 102), 'SIGHASA' (No. 101), etc. on red ware and 'SELASAPA (TI) PAGA' on grey ware (No. 22) ranging in their date from 4th Century A. D. have rendered possible in dating the pottery of this phase.

ii. *Other wares*: Apart from these inscribed sherds, the late phase has yielded Black and red ware, Black-Slipped ware, Grey ware, Brown ware or Chocolate-slipped ware and Red ware. The pottery encountered is mostly plain except for a few decorated sherds. The entire range of plain ware from this phase is seemingly wheel-made.

The Black and red ware of this phase is comparatively lesser in number to that of the middle phase. In this case, the fabric ranges from medium to

coarse. Majority of them are slipped while a few instances of unslipped ones, are also in evidedce here. The note-worthy feature of this Black and Red ware is that it has undergone two kinds of firings, viz., straight firing and the usual inverted technique of firing (vide Types 7 and 8, Black and Red ware-Middle Phase). The main types represented are the dish type with incurved featureless rim and flattish base or the dishes with more incurved sides, featureless rims and slightly carinated flattish bases. They are mostly anologous to those recovered from the sites like Maski, Nasik, Nagarjunakonda and Kondapur.

The black-slipped ware is ranging in its fabric from medium to coarse, and degraissants have been used moderately. The slip applied is not bright but in no single exception it is unslipped. Seemingly all are wheel-made. The main types of this ceramic industry are dishes with incurved either featureless or sharpened rims and flattish base and bowls with internally chamfered rims. The types are analogous to those recoved from the other Buddhist sites such as Nagarjunakonda and Kottur.

The Grey ware sherds of this phase are meagre in number and do not show any variation as compared to those recovered in the other phase. They are all essentially wheel made, subjected to the reducing condition of the kiln and their fabric ranges from medium to coarse with medium fabric majority. The types are mainly dishcs with externally thickened rims and with or without carinated bases. Similar sherds have been encountered in the middle phase.

Only five sherds of Brown ware or Chacolate-slipped ware were recovered from this phase. The fabric ranges from medium to coarse with no example of fine variety. All are slipped and bowls, with internally chamfered rims.

Red ware forms the bulk of the pottery of this phase. Both slipped and unslipped instances are in evidence here. The fabric, is mostly coarse and ranges to medium. The types are all common, and do not show any distinguishable disparity. The main types are dishes with featureless or incurved rims, bowls with externally thickened rims and flattish or round bases, lid-cum-dishes, carinated vases, miniature pots, sprinklers, spouts and troughs.

FIG. 24

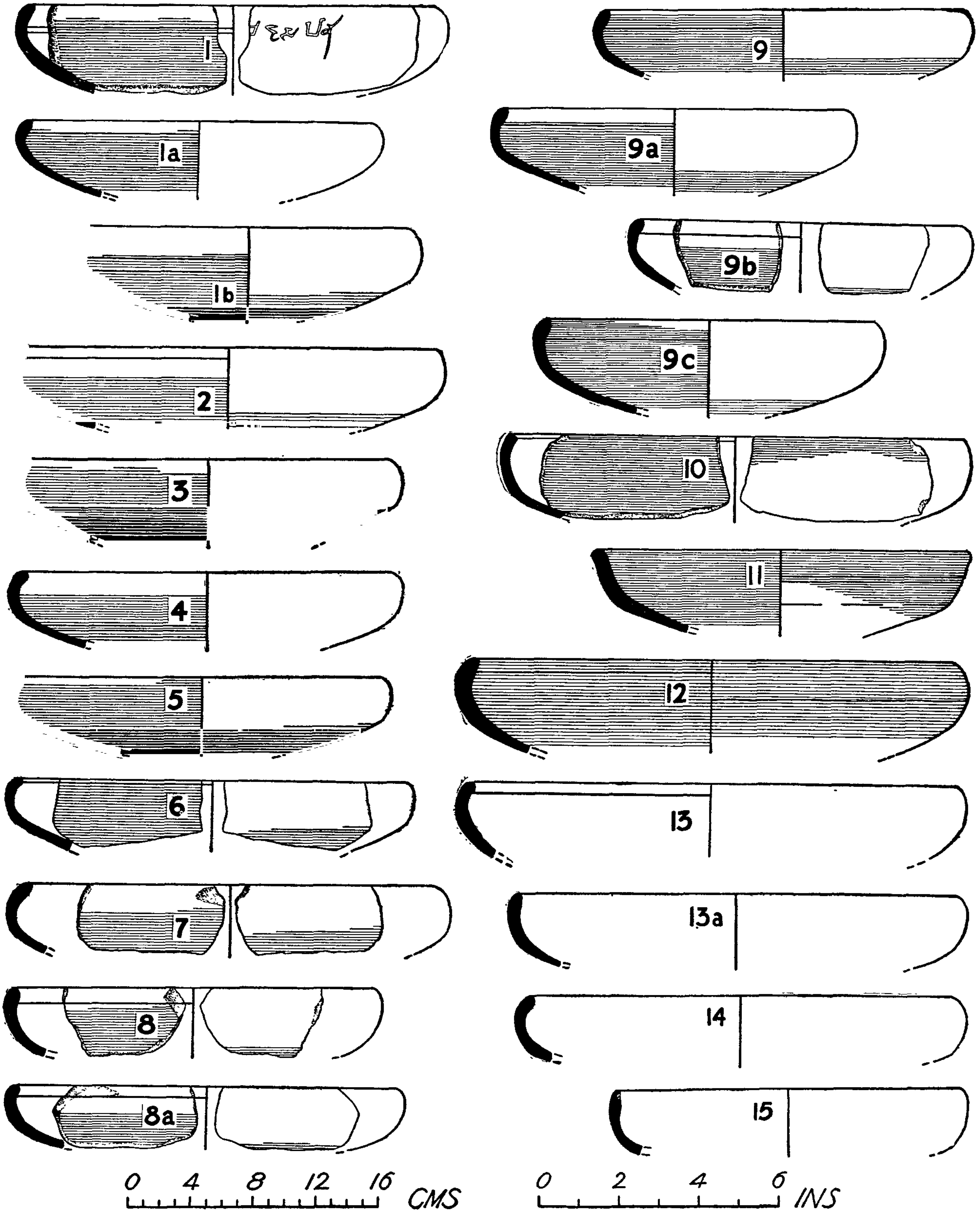


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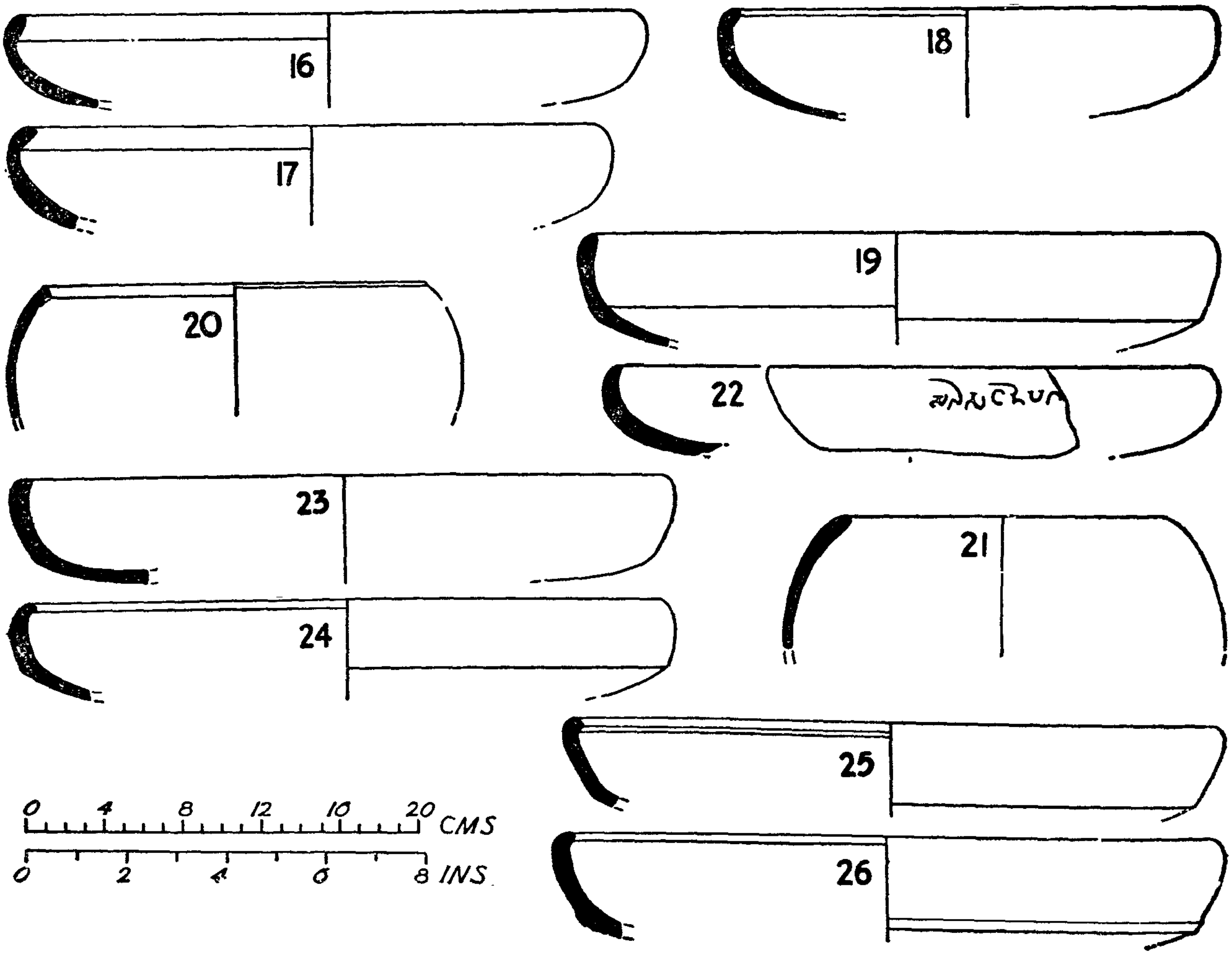
FIG. 25



Black and Red ware: (Fig. 24, 1–12)
Inscribed sherd: (Fig. 24; 1)

1. Dish of a black and red ware with incurved featureless rim and flattish base. It contains an inscription on its exterior reading "DASAPATI". Of the medium fabric, it is treated with slip. From late phase. (S. No. 10.)

1a. Dish of a black and red ware with inturned featureless rim and incurved sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

1b. Variant of 1 but it differs from it in having almost vertical sides and featureless rim. Of medium fabric, it is treated with slip. From late phase.

2. Dish of a black and red ware with incurved and thickened rim and incurved sides. Of medium fabric, it is treated with slip. From late phase.

3. Dish of a black and red ware with incurved featureless rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

4. Dish of a black and red ware with incurved externally thickened and internally slightly curved rim and prominently incurved sides. Of medium fabric, it is treated with slip. From late phase.

5. Dish of a black and red ware with featureless rim and incurved sides. Of medium fabric, it is treated with slip. From late phase.

6. Dish of a black and red ware with incurved and externally thickened rim and incurved sides. Of medium fabric, it is treated with slip. From late phase.

7. Dish of a black and red ware with inturned featureless and pronouncingly incurved sides and flattish base. Of coarse fabric, it is treated with slip. From late phase.

8. Dish of a black and red ware with featureless rim and almost vertical sides. Of medium fabric, it is treated with slip. From late phase.

8a. Dish of a black and red ware with inturned featureless rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

9. Dish of a black and red ware with inturned and externally thickened rim with slightly carinated flattish base. Of medium fabric, it is treated with slip. From late phase.

9a. Variant of 9 but differs from it in having slightly vertical sides. Of medium fabric, it is treated with slip. From late phase.

9b. Dish of a black and red ware with externally thickened and featureless rim with flattish base. Of medium fabric, it is treated with slip. From late phase.

9c. Variant of the above one, but differs from it in having sharpened rim with internally curved at the rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

10. Dish of a black and red ware with internally chamfered rim and incurved sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

11. Dish of a black and red ware with everted featureless rim and flattish base. Of coarse fabric, it is devoid of slip. From late phase.

12. Dish of a black and red ware with externally thickened and sharpened rim and slightly vertical sides. Of medium fabric, it is treated with slip. From late phase.

Black-slipped Ware: (Figs. 24 & 25; 13–21)

13. Dish of a black slipped ware with incurved, internally thickened rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

13a. Dish of a black ware with featureless rim and slightly vertical sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

14. Dish of a black ware with internally thickened and featureless rim with incurved sides. Of medium fabric, it is treated with slip. From late phase.

15. Dish of a black ware with featureless rim and slightly vertical sides. Of medium fabric, it is treated with slip. From late phase.

16. Dish of a black ware with inturned and slightly thickened rim and tapering towards base. Of medium fabric, it is treated with slip. From late phase.

17. Dish of a black ware with inturned externally thickened and featureless rim with pronouncingly incurved sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

18. Dish of a black ware with inturned and externally thickened rim with slightly vertical sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

19. Dish of black ware with inturned and sharpened rim with slightly vertical sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

20. Bowl of a black ware with internally chamfered rim and deep profile. Of medium fabric, it is treated with slip. From late phase.

21. Bowl of a black ware with incurved sharpened rim and deep profile. Of medium fabric, it is treated with slip. From late phase.

Fig. 26

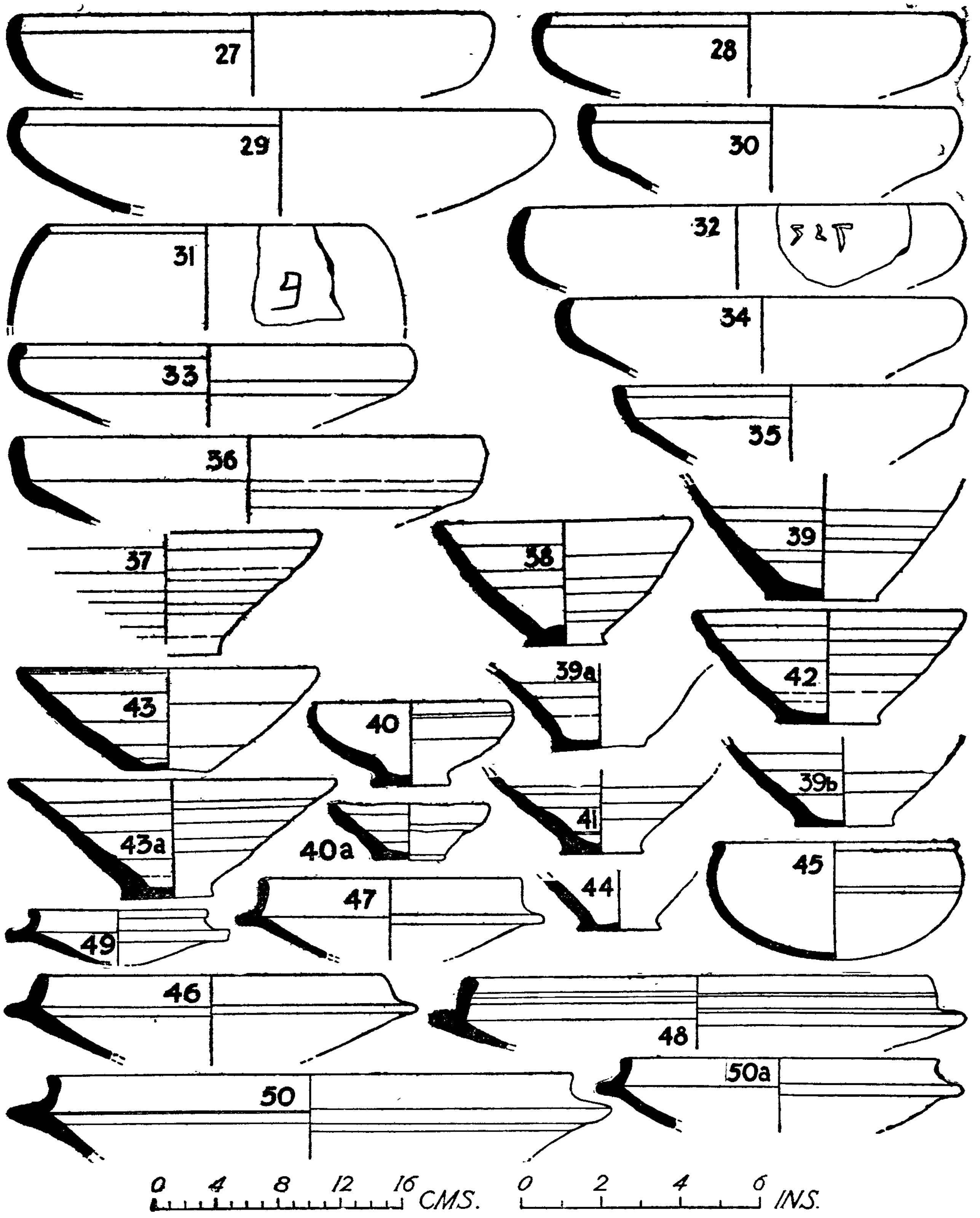

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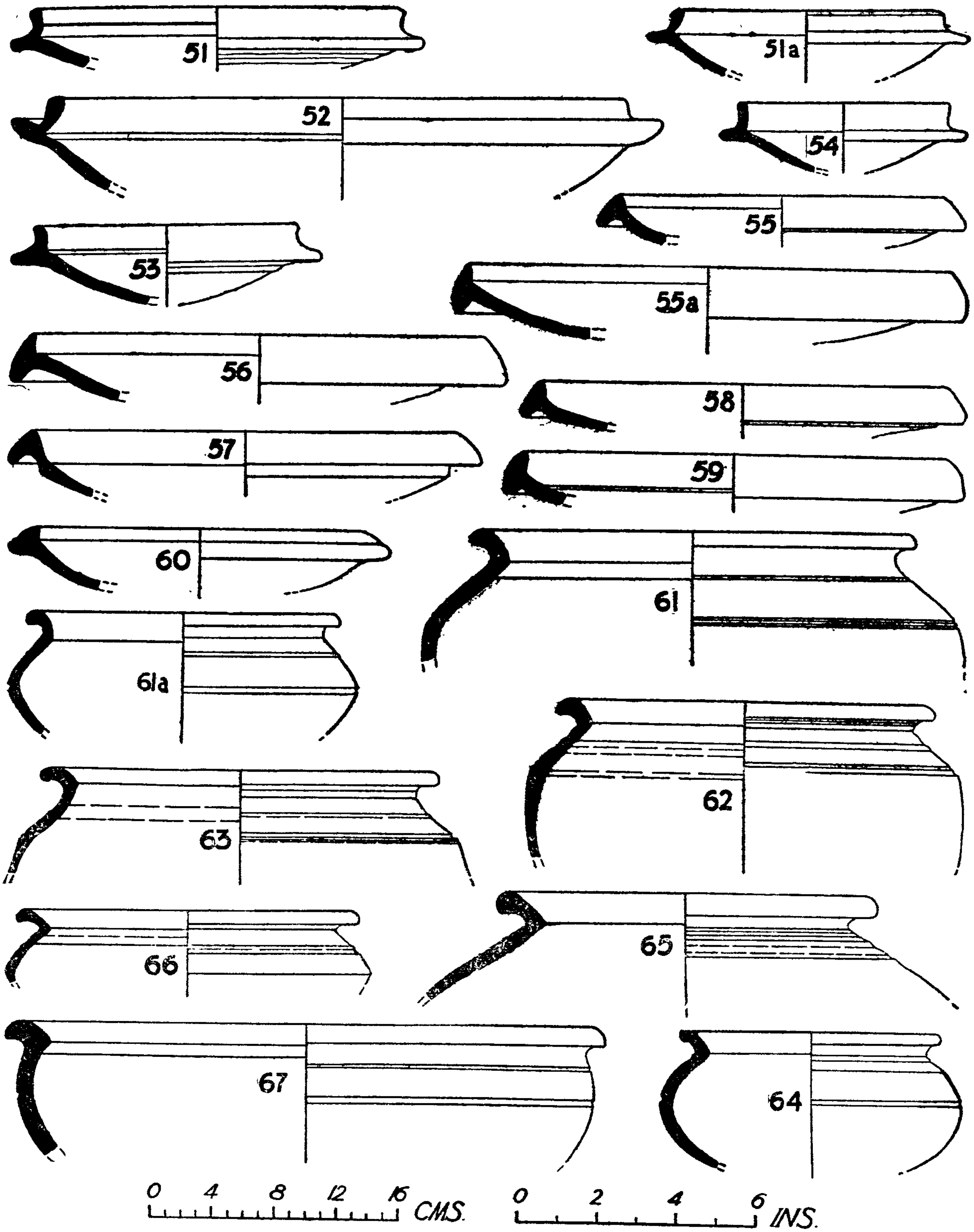
Fig 27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GREY WARE: (Fig. 25; 22—26)

22. Dish of a grey ware with featureless rim and incurved sides with flattish base. It bears an inscription on its exterior reading "SELASAPA (TI) PAGA" (3rd Cen. A. D.) Of medium fabric, it is treated with slip. From late phase. (S. No. 55).

23. Dish of a grey ware with incurved and externally thickened rim and carinated base. Of medium fabric, it is treated with slip externally. From late phase.

24. Dish of a grey ware with incurved featureless rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

25. Dish of a grey ware with incurved externally thickened rim and carinated base. Of medium fabric, it is treated with slip externally. From late phase.

26. Dish of a grey ware with inturned sharpened rim and vertical sides with carinated base. Of medium fabric, it is devoid of slip externally. From late phase.

BROWN WARE: (Fig. 26; 27—31)

27. Dish of a brown ware with inturned, and externally thickened rim with incurved sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

28. Dish of a brown ware with incurved and internally thickened rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

29. Dish of a chacolate slipped ware with incurved and internally thickened rim with flattish base. Of medium fabric, it is treated with slip. From late phase.

30. Dish of a brown ware with internally thickened rim and slightly vertical sides with flattish base. Of medium fabric, it is treated with slip.

31. Bowl of a brown ware with incurved and internally chamfered rim with deep profile. It contains a single letter "BU" on its exterior. Of medium fabric, it is treated with slip. From late phase.

RED WARE: (Fig. 25 to 32; 32—130)

32. Dish of a red ware with featureless rim and slightly vertical sides and flattish base. It contains three illegible letters on its exterior. Of medium fabric it is treated with slip. From late phase.

33. Dish of a red ware with inturned and externally thickened rim with flattish base. Of medium fabric, it is treated with slip. From late phase.

34. Dish of a red ware with cxternally thickened and featureless rim with slightly vertical sides and flattish base. Of medium fabric, it is treated with slip. From late phase.

35. Dish of a red ware with inturned rim and flattish base. Of medium fabric, it is treated with slip. From late phase.

36. Dish of a red ware with inturned featureless rim and slightly vertical sides with flattish base. Of coarse fabric, it is devoid of slip. The interior is coated with lime, as it is extant clearly. Of medium fabric, it is treated with slip. From late phase.

37. Deep bowl of a red ware with externally thickened and sharpened rim with deep profile, with flattish base. Of medium fabric, it is devoid of slip. From late phase.

38. Deep bowl of a dull red ware with slightly externally thickened rim and tapering sides with mild corrugation on its exterior. Of coarse fabric, it is devoid of slip. From late phase.

39. Fragment of a bowl of a red ware with tapering sides and mild corrugation on its exterior with flattish base. Of medium fabric, it is devoid of slip. From late phase,

39 a. Variant of 39. Of coarse fabric, it is devoid of alip. From late phase.

39 b. Variant of the arch type. Of coarse fabric, it is devoid of slip from late phase.

40. Bowl of a red ware with incurved sharpened rim and round base. Of medium fabric, it is devoid of slip. From late phase.

40 a. Bowl of a dull red ware with incurved and thickened rim. Of medium fabric, it is devoid of slip. From late phase.

41. Bowl of a dull red ware with tapering sides and corrugated internally with flattish base. Of medium fabric, it is treated with slip. From late phase.

42. Bowl of a dull red ware with externally thickened rim and corrugated exterior with tapering sides. Of medium fabric, it is devoid of slip. From late phase.

43. Bowl of a dull red ware with externally thickened rim, tapering sides and flattish base. Of medium fabric, it is devoid of slip. From late phase.

43 a. Variant of 43 but slightly bigger in size. Of medium fabric, it is devoid of slip. From late phase.

44. Small bowl of a red ware with externally chamfered rim and tapering sides. Of medium fabric, it is devoid of slip. From late phase.

45. Bowl of a dull red ware with everted rim and incurved sides with round base. Of medium fabric, it is devoid of slip. From late phase.

Lid-cum-dishes:

46. Lid-cum-dish of a red ware with featureless rim and broad collar. Of coarse fabric, it is treated with slip. From late phase.

47. Lid-cum-dish of a red ware with excurved and internally rim and short collar. Of coarse fabric, it is treated with slip internally. From late phase.

48. Lid-cum-dish of a red ware with slightly vertical sides and internally thickened rim with broad collar. Of coarse fabric, it is treated with slip. From late phase.

49. Lid-cum-dish of a red ware with everted rim and short collar. Of medium fabric, it is devoid of slip. Late phase.

50. Lid-cum-dish of a red ware with everted and internally thickened rim and broad sharpened collar. Of coarse fabric, it is devoid of slip. From late phase.

50a. Variant of the above but slightly differs in having out-turned and externally chamfered rim and coarse fabric. It is devoid of slip. From late phase.

51. Lid-cum-dish of a red ware with excurved and externally bevelled rim with broad collar; it is devoid of slip with exterior corrugation. Of medium fabric, it is from late phase.

51a. Variant of the Main type. Of medium fabric, it is soot-stained. From late phase.

52. Lid-cum-dish of a red ware with internally thickened rim and broad collar. Of coarse fabric, it is devoid of slip. From late phase.

53. Lid-cum-dish of a red ware with everted and internally thickened rim and broad collar. Of coarse fabric, it is devoid of slip. From late phase.

54. Lid-cum-dish of a red ware with externally bevelled rim and vertical sides, with sharpened collar. Of coarse fabric, it is devoid of slip. From late phase.

55. Lid-cum-dish of a red ware with sharpened rim and outwardly sloped collar. Of coarse fabric, it is devoid of slip.

55a. Variant of 55, but differs from it in having vertically sharpened rim. Of medium fabric, it is devoid of slip. From late phase.

56. Lid-cum-dish of a red ware with vertical rim devoid of collar. Of medium fabric, it is devoid of slip. From late phase.

57. Lid-cum-dish of a red ware with downward sloped rim. Of coarse fabric, it is devoid of slip. From late phase.

58. Lid-cum-dish of a red ware with vertically sharpened rim and downward sloped collar with carinated base. Of medium fabric, it is treated with slip. From late phase.

59. Lid-cum-dish of a red ware with vertical rim, devoid of collar. Of coarse fabric, it is devoid of slip. From late phase.

60. Lid-cum-dish of a red ware with downward sloped and externally curved collar. Of coarse fabric, it is devoid of slip. From late phase.

61. Carinated vase of a dull red ware with horizontally splayed out rim and multi-grooved exterior. Of medium fabric, it is treated with slip From late phase.

61a. Carinated vase of a dull red ware with out-turned and internally thickened rim, and slightly vertical sides with multi-grooved exterior. Of medium fabric, it is treated with slip, on the exterior. From late phase.

62. Carinated vase of a dull red ware with out-turned internally thickened rim and multi-grooved exterior. Of medium fabric, it is treated with soot-stain on its exterior. From late phase.

63. Carinated vase of a dull red ware with horizontally splayed out and vertically cut rim with multi-grooved exterior. Of medium fabric, It is treated with soot-stained exterior. From late phase.

64. Vase of a dull red ware with out-turned and internally thickened rim, with ellipsoidal body. Of medium fabric, it is treated with soot-stain on the exterior. From late phase.

65. Carinated vase of a dull red ware with horizontally splayed out and sharpened rim and deep profile and multi-grooved exterior. Of coarse fabric, it is treated with soot-stain. From late phase.

66. Vase of a dull red ware with out-turned, internally thickened rim and multi-grooved exterior. Of medium fabric, it is treated with slip. From late phase.

67. Vase of a dull red ware with out-turned, internally thickened rim and vertical sides with grooved waist. Of coarse fabric, ill-burnt. From late phase.

68. Vase of a dull red ware with horizontally splayed out and internally bluntly incised waist. Of medium fabric, it is from late phase.

Fig 28

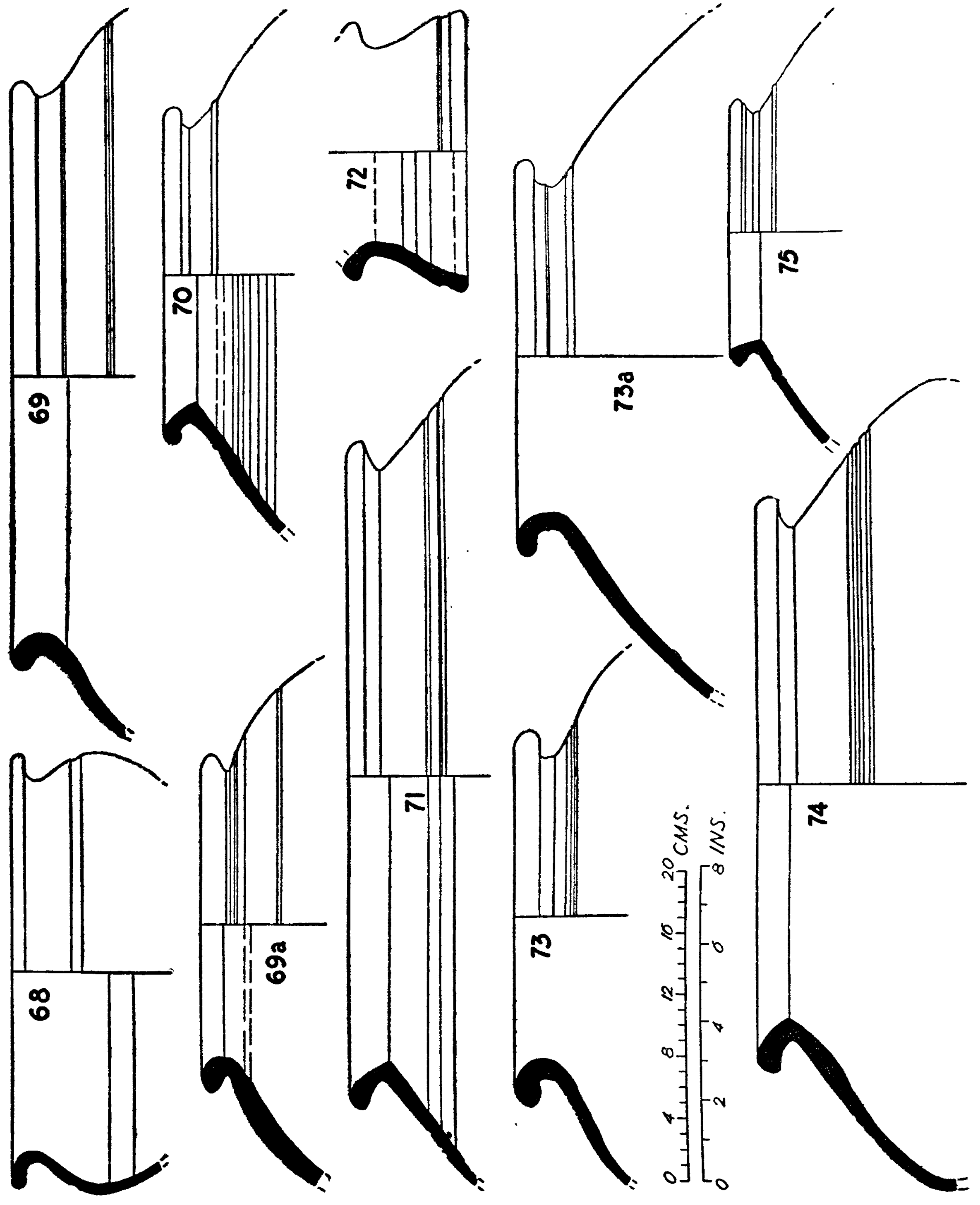
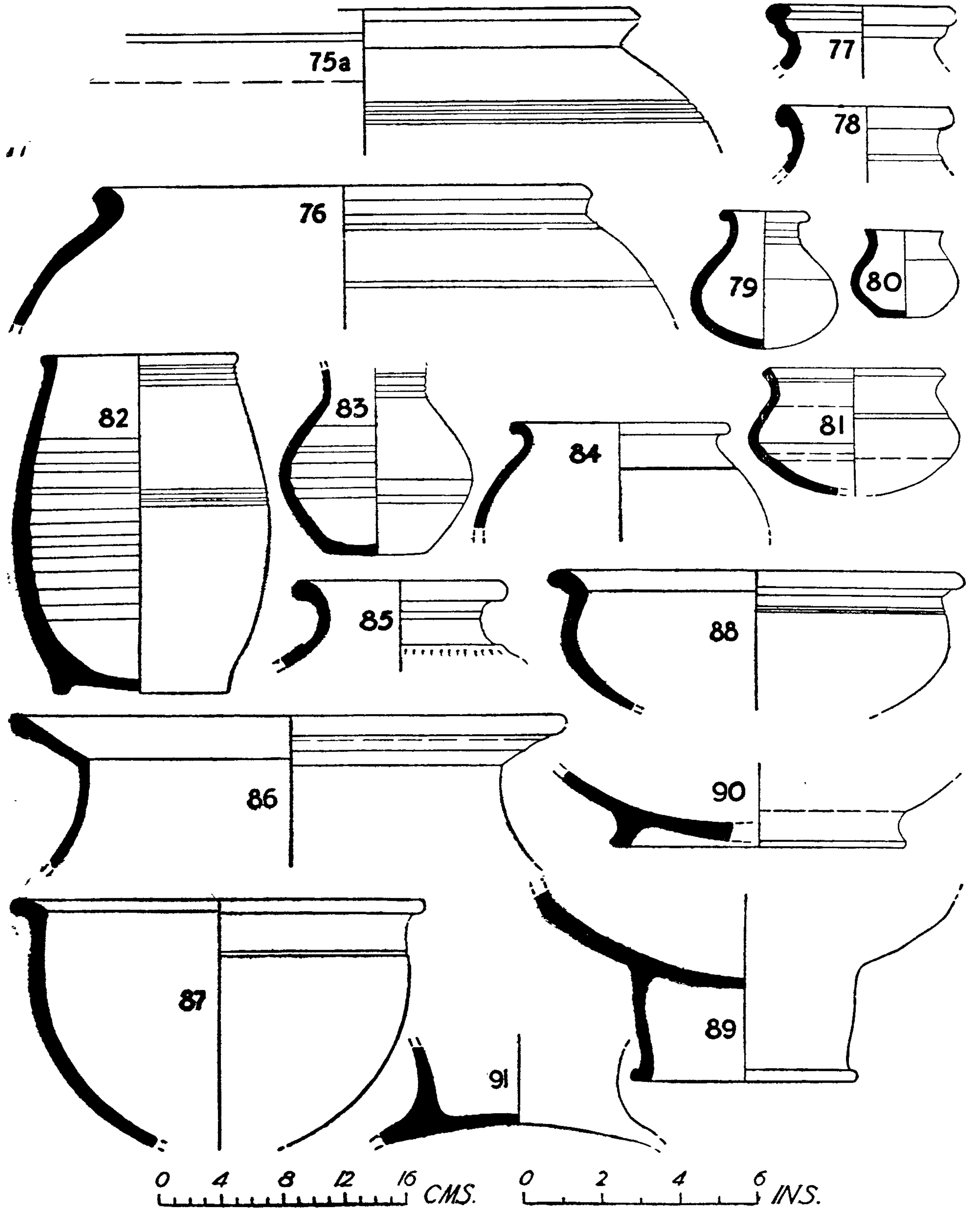


FIG. 29



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69. Vase of a dull red ware with out-turned, internally thickened rim and multi-grooved exterior. Of medium fabric, it is treated with slip. From late phase.

69a. Variant of 69 but differs from it in having more out-turned rim and deep profile. Of medium fabric, it is devoid of slip. From late phase.

70. Vase of a dull red ware with out-turned internally thickened rim and externally ribbed neck. Of medium fabric, it is treated with slip. From late phase.

71. Carinated vase of a dull red ware with horizontally splayed out and internally thickened rim and multi-grooved exterior, with deep profile. Of medium fabric, it is treated with slip. From late phase.

72. Fragment of a finial (? of red ware with excurved and internally chamfered rim. Of medium fabric, it is treated with slip. From late phase.

73. Vase of a dull red ware with ex-curved horizontally splayed out rim with deep profile and multi-grooved exterior. Of medium fabric, it is treated with slip. From late phase.

73a. Vase of a dull red ware with out-turned internally thickened rim and grooved exterior, with deep profile. Of coarse fabric, it is treated with slip. From late phase.

74. Pot of a dull red ware with out-turned internally thickened rim with multi-grooved exterior, and deep profile. Of medium fabric, it is treated with soot-stain. From late phase.

75. Vase of a dull red ware with out-turned, internally thickened and ribbed exterior with deep profile. Of medium fabric, it is treated with slip From late phase.

75a. Vase of a dull red ware with out-turned and internally grooved rim. It is multi-grooved on the exterior with deep profile. Of medium fabric it is devoid of slip. From late phase.

76. Vase of a dull red ware with out-turned, internally thickened rim and multi-grooved exterior, with deep profile. Of medium fabric, it is devoid of slip. From late phase.

77. Rim fragment of a pot of a red ware with obliquely cut rim and internally grooved neck. Of medium fabric, it is treated with slip both externally and internally. From late phase.

78. Rim fragment of a pot of a dull red ware with obliquely cut and externally thickened rim. Of medium fabric, it is devoid of slip. From late phase.

79. Miniature pot of a dull red ware with everted and externally obliquely cut rim and slightly vertical neck with grooved waist and round base. Of medium fabric, it is devoid of slip. From late phase.

80. Miniature pot of a dull red ware with everted internally chamfered rim and void body with irregular base. Of medium fabric, it is devoid of slip. From late phase.

81. Miniatute pot of a dull red ware with flaring neck and externally chamfered rim with grooved exterior and rounded base. Of medium fabric, it is devoid of slip. From late phase.

82. Kuja of a dull red ware with everted, internally thickened and sharpened rim, with multi-grooved exterior and flat base. Of coarse fabric, it is devoid of slip. From late phase.

83. Pot of a dull red ware with bulbous body tapering towards flat base. It is grooved on its exterior. Of coarse fabric, it is devoid of slip. From late phase.

84. Pot of a dull red ware with everted internally thickened and externally cut rim with deep profile. Of coarse fabric, it is devoid of slip. From late phase.

85. High necked vessel of a dull red ware with excurved and internally thickened rim with vertical neck. It is crudely incised on the exterior on the base of the neck with a deep groove around it. Of medium fabric, it is treated with slip. From late phase.

86. Trough of a dull red ware with flaring everted rim. Of coarse fabric, it is devoid of slip. From late phase.

87. Basin of a dull red ware with horizontally splayed out and externally cut rim. It is grooved deeply on the exterior. Of medium fabric, it is treated with slip. From late phase.

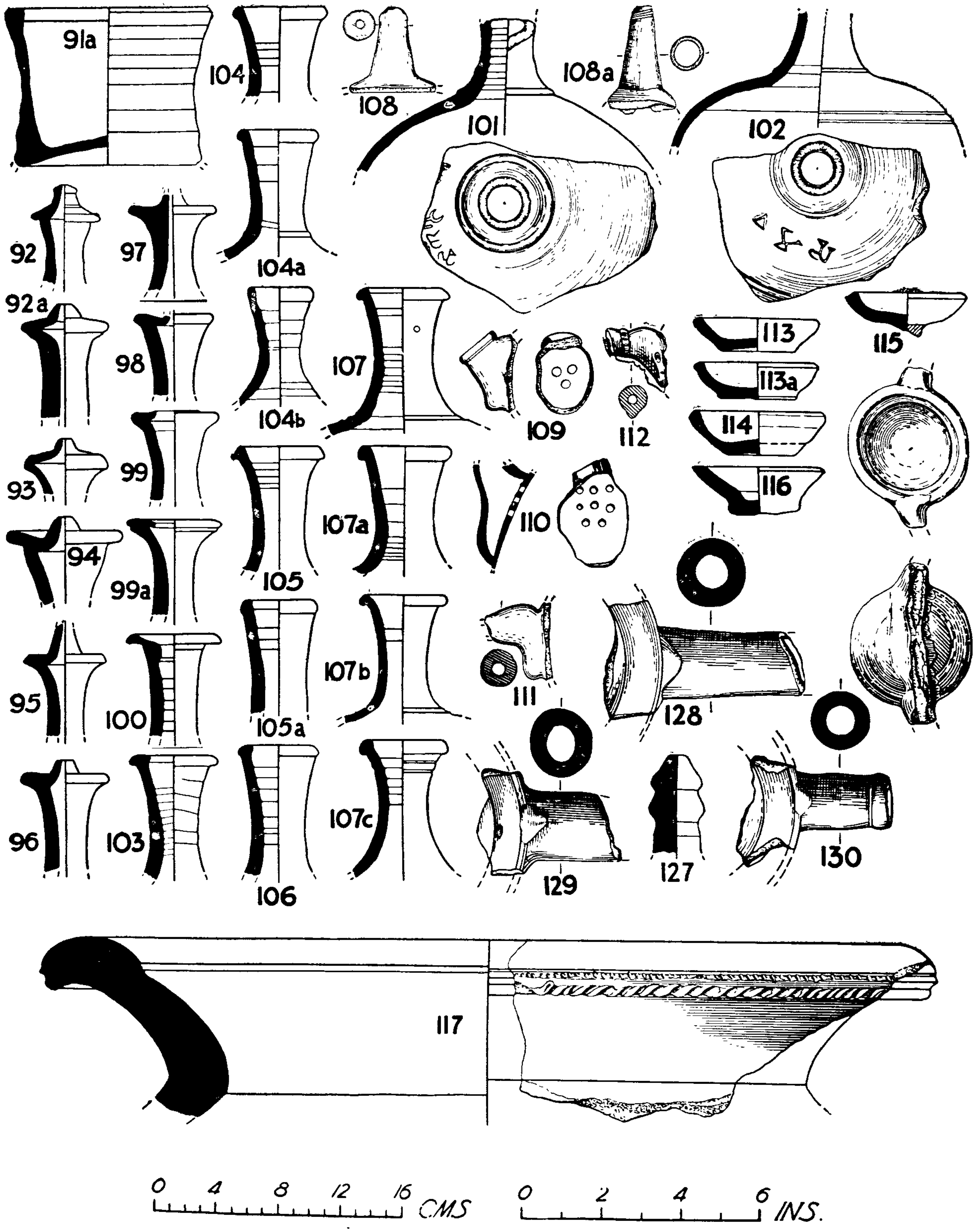
88. Basin of a dull red ware with out-turned, internally thickened rim. It is treated with lime both externally and internally. Of medium fabric, it is devoid of slip. From late phase.

89. Receptacle of dull red ware with everted and internally cut and vertical neck. Of coarse fabric, it is devoid of slip. From late phase.

90. Receptacle type of dull red ware with short necked and internally cut rim. Of coarse fabric, it is devoid of slip. From late phase.

91. Fragment of a receptacle type of a dull red ware. Of coarse fabric, it is devoid of slip. From late phase.

FIG. 30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91a. Variant of 91 but it differs from it in having high vertical neck. Of medium fabric, it is devoid of slip. From late phase.

SPRINKLERS:

Sprinklers of this phase comprise of the group of centrally knobbed top. The second perforation that is generally made in sprinklers is absent here. They have only a single knob opening or a wide mouth. Almost all the sprinklers are funnel-necked with or without wide openings. Majority of them are unslipped and appear to have been used as drop-bottles. Similar sprinklers have also been met with from the other phases of this site as well as from many other ancient sites like Brahmapuri, Tripuri, Nagarjunakonda and Hastinapur.

92. Sprinkler of a red ware with concave top and centrally knobbed opening with funnel-neck, and grooved flange. Of medium fabric, it is treated with slip. From late phase.

92a. Sprinkler of a dull red ware with slightly concave sharpened flange with centrally truncated knobbed opening and funnel-neck. Of medium fabric, it is devoid of slip. From late phase.

93. Sprinkler of a red ware with concave top and externally obliquely cut flange and centrally knobbed opening. Of medium fabric, it is treated with slip. From late phase.

94. Sprinkler of a red ware with convex top and centrally knobbed opening with funnel-neck. Of medium fabric, it is treated with slip. From late phase.

95. Sprinkler of a red ware with externally obliquely cut flange and sharpened knobbed opening with funnel-neck. Of medium fabric, it is treated with slip. From late phase.

96. Sprinkler of a red ware with flattish flange and sharpened knobbed opening with funnel-neck. Of medium fabric, it is treated with slip. From late phase.

97. Sprinkler of a dull red ware with convex top and knobbed opening with funnel-neck. Of medium fabric, it is devoid of slip. From late phase.

98. Sprinkler of a dull red ware with slightly convex top with its knob missing and funnel-neck. Of medium fabric, it is devoid of slip. From late phase.

99. Sprinkler of a dull red ware with flattish flange and wide mouth and funnel neck. Of coarse fabric, it is devoid of slip. From late phase.

99a. Variant of 99 but differs from it in having a more pronounced funnel-neck. Of medium fabric, it is treated with slip. From late phase.

100. Sprinkler of a dull red ware with convex and externally obliquely cut flange with wide mouth and funnel neck. Of coarse fabric, it is devoid of slip. From late phase.

101. Neck fragment of a kuja of a red ware with deeply incised grooves around its neck. It contains an inscription reading 'SAGHASA' datable to 3rd-4th Cent. A. D. Of medium fabric, it is treated with slip. From late phase (S. No. 66).

102. Neck of a kuja of a red ware with a grooved around its neck and two bands on its body. It contains an inscription on its exterior reading 'DHAMASA'. The letters DHA and SA are rather Peculiar and the letter DHA looks also like 'VA'. Of medium fabric, it is treated with slip. From late phase (S. No. 65).

103. Neck of a Kuja of a dull red ware with wide mouth and externally obliquely cut rim and deeply corrugated exterior. Of coarse fabric, it is devoid of slip. From late phase.

104. Neck of a Kuja of a red ware with externally obliquely cut rim. Of medium fabric, it is treated with slip. From late phase.

104a. Variant of 104 but differs from it in having vertically high-neck. Of coarse fabric, it is devoid of slip. From late phase.

104b. Variant of arch-type but differs from it in having externally downward sloped rim with mildly corrugated exterior. From late phase.

105. Fragment of a high-necked red ware with externally obliquely cut rim and internally grooved. It is treated with slip on the exterior. Of coarse fabric, it is from late phase.

105a. Neck of a kuja with externally obliquely cut rim. Of coarse fabric, it is devoid of slip. From late phase.

106. Neck of a Kuja of a red ware with grooved rim and straight sides. Of medium fabric, it is treated with slip. From late phase.

107. Neck of a kuja of a red ware with externally obliquely cut rim and grooved neck. Hole of the neck is also extant. Of medium fabric, it is treated with slip. From late phase.

107a. Variant of 107, but differs from it in having a wider mouth. Of medium fabric, it is treated with slip. From late phase.

107b. Variant of the arch-type but differs from it in having an elongated neck with grooved top. Of medium fabric, it is treated with slip. From late phase.

107c. Variant of arch-type but differs from it in having external grooves beneath the neck. Of medium fabric, it is treated with slip. From late phase.

108. Fragment of a sprinkler with an elongated truncated knob. Of coarse fabric, it is devoid of slip. From late phase.

108a. Variant of 108 but it differs from it in having elongated but grooved knob type. Of coarse fabric, it is devoid of slip. From late phase.

SPOUTS:

Spouts of this phase are not much in number. Of the four spouts two are perforated while the rest are treated with single perforation. They are all of medium fabric, with a single exception of one decorated spout.

109. Spout of a red ware with wide mouth and perforated base. Of medium fabric, it is treated with slip. From late phase.

110. Spout of a dull red ware with wide passage of $\frac{3}{4}$" and 8 perforations at the base. It is analogous with type 69 of middle phase of this site. Analogies also come from Tripuri and Nagarjunakonda. From late phase.

111. Spout of a red ware with narrow mouth and vertical sides. Of medium fabric, it is treated with slip. From late phase.

112. Decorated spout of a dull red-ware with a narrow mouth and slightly vertical sides and irregularly flattish base, with single perforation. Of medium fabric, it is devoid of slip. From late phase.

113. Lamp of a dull red ware with incurved externally thickened rim and flattish base. Of coarse fabric, it is devoid of slip. From late phase.

113a. Lamp of a dull red ware with incurved, externally cut rim and everted base. Of coarse fabric, ill-burnt, it is devoid of slip. From late phase.

114. Lamp of a dull red ware with incurved, externally thickened rim and everted base. Of coarse fabric, it is devoid of slip. From late phase.

115. Lamp of a dull red ware with internally obliquely cut rim with lug collar. The strip is running beneath the base touching the lug collars on both sides. Of coarse fabric, it is devoid of slip. From late phase.

116. Lamp of a dull red ware with externally obliquely cut rim and foot base. Of coarse fabric, it is devoid of slip. From late phase.

1. Excavations at Tripuri by M. G. Dixit, P. 72. F 28

117. Trough of a dull red ware with flaring outcurved, internally thickened and grooved rim. The] rim is decorated with nail-tipped pattern on the exterior. Of coarse fabric, it is treated with slip. From late phase.

118. Trough of a dull red ware with out-turned internally thickened and externally decorated with deeply incised nail-tipped patterned rim. Of coarse fabric, it is treated with slip. From late phase.

119. Decorated trough of a dull red ware with out-turned and internally thickened rim. It is bluntly incised with nail-tipped pattern. Of coarse fabric, it is treated with slip both externally and internally. From late phase.

120. Trough of a dull red ware with externally thickened and featureless rim. The rim is decorated externally with finger-tipped pattern of applique. Of coarse fabric, it is treated with slip. From late phase.

121. Trough of a red slipped ware with incurved, externally thickened and sharpened rim with decoration on its exterior. The decoration is of finger-tipped pattern. Of coarse fabric, it is treated with slip. From late phase.

122. Trough of a red ware with externally thickened and incurved rim with external decoration of finger-tipped pattern. Of coarse fabric, it is treated with slip, externally and internally with lime coating. From late phase.

123. Trough of a dull red ware with obliquely cut and externally thickened rim with incurved sides. Of coarse fabric, it is treated with slip. From late phase.

124. Trough of a dull red-ware with externally thickened rim with vertical sides. It is decorated with a row of circlets. Of coarser fabric, it is devoid of slip. From late phase.

125. Trough of a red ware with incurved and externally thickened rim and grooved. Of coarse fabric,it is treated with slip. From late pase.

126. Trough of a dull red ware with internaliy slipped and externally obliquely cut rim. Of coarser fabric ,it is devoid of slip; seemingly wheel-made. From late phase.

HANDLES:

127. Handle of a dull red ware with multi-flanges with cylindrical shape. Of coarse fabric, it is devoid of slip. From late phase.

128. Handle of a dull red ware with wide mouth with cylindrical shape. Of coarse fabric, it is devoid of slip. From late phase.

129. Almost similar to 128 but differs from it in having ill-burnt surface. Of coarse fabric, it is devoid of slip. From late phase.

Fig 31

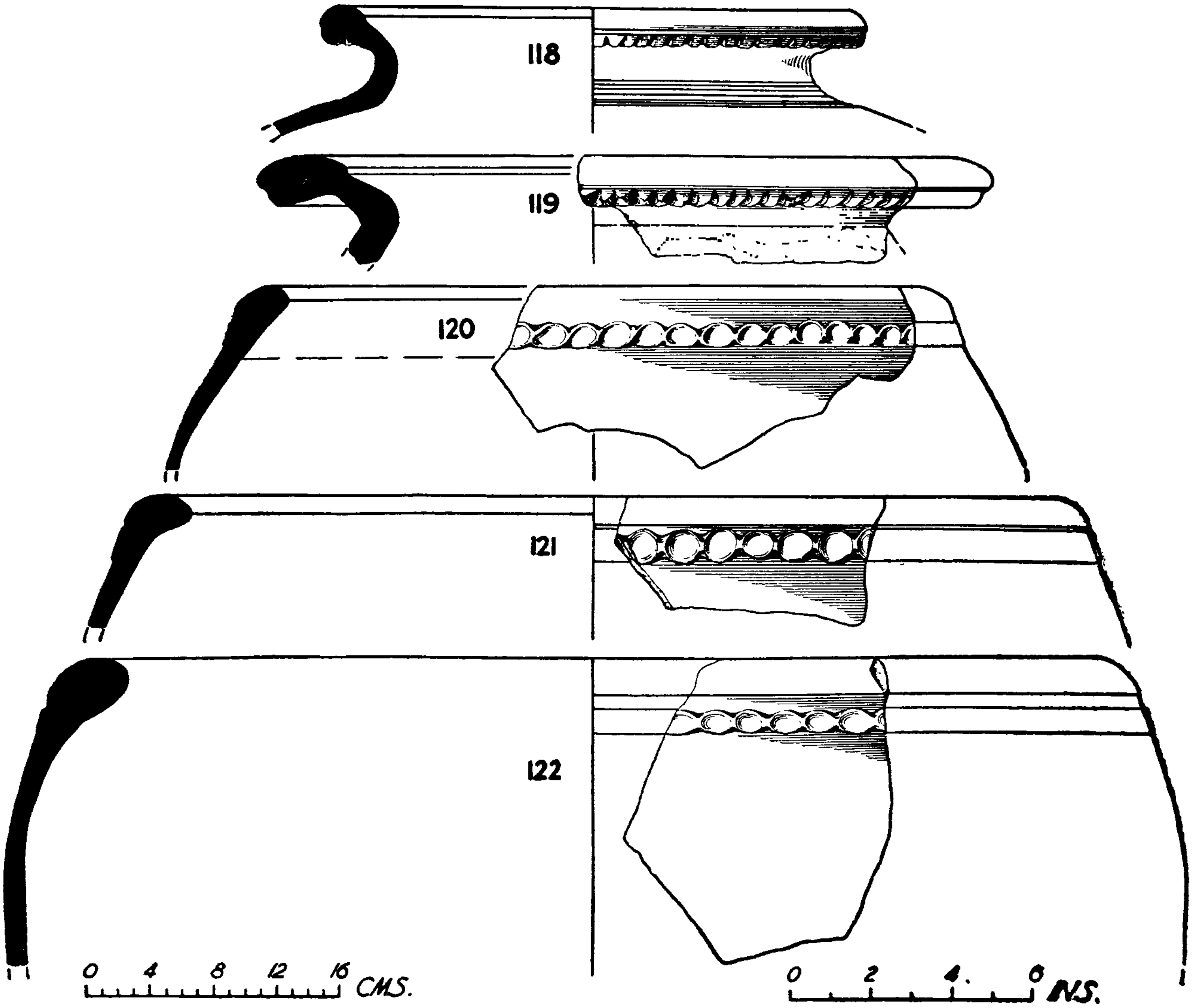


FIG. 32

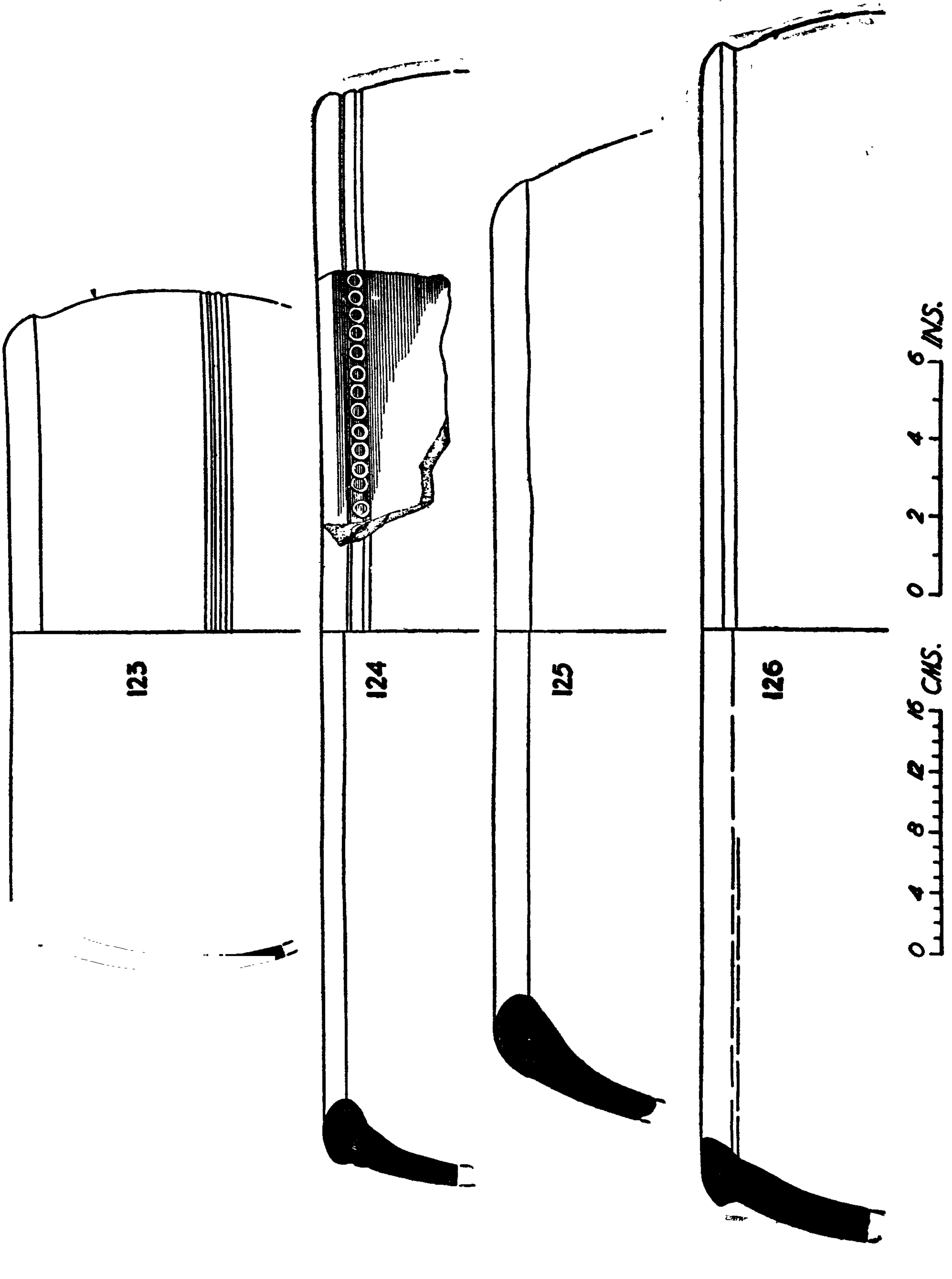


Fig 33

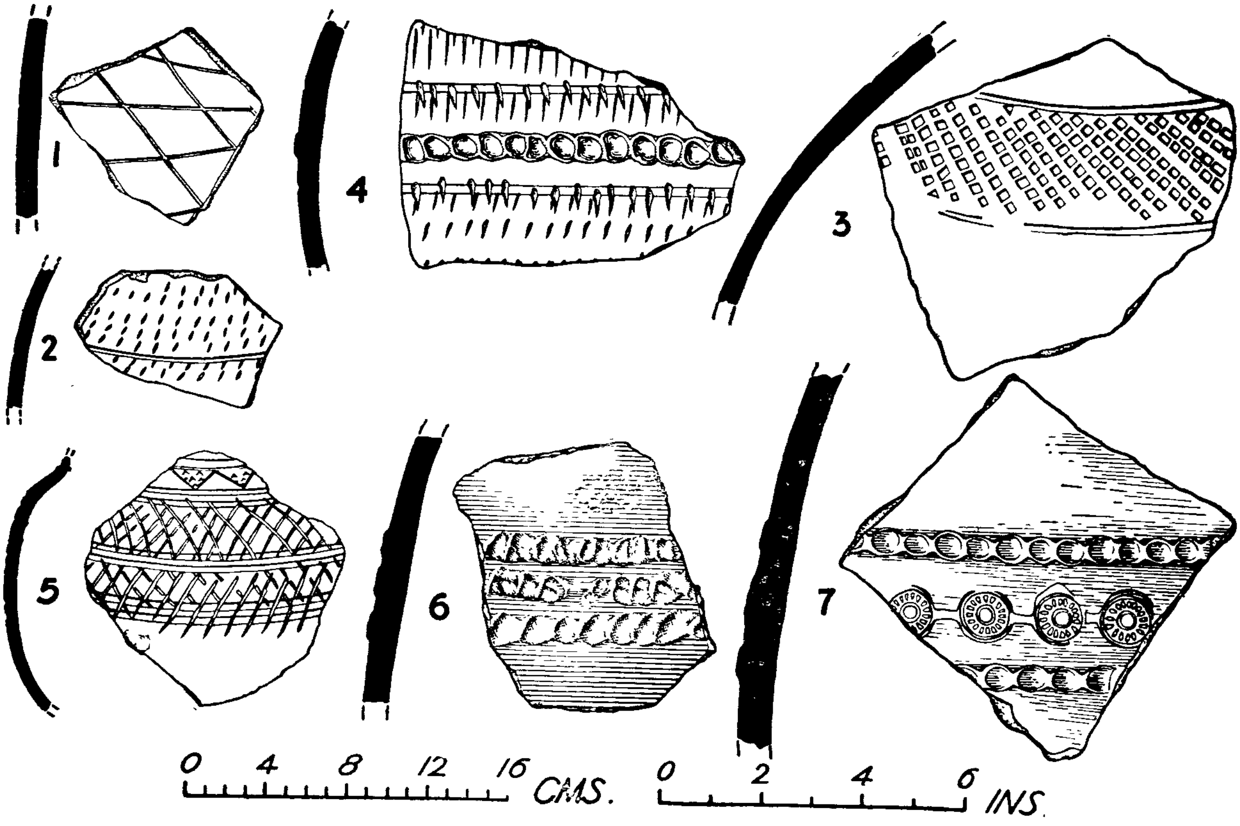
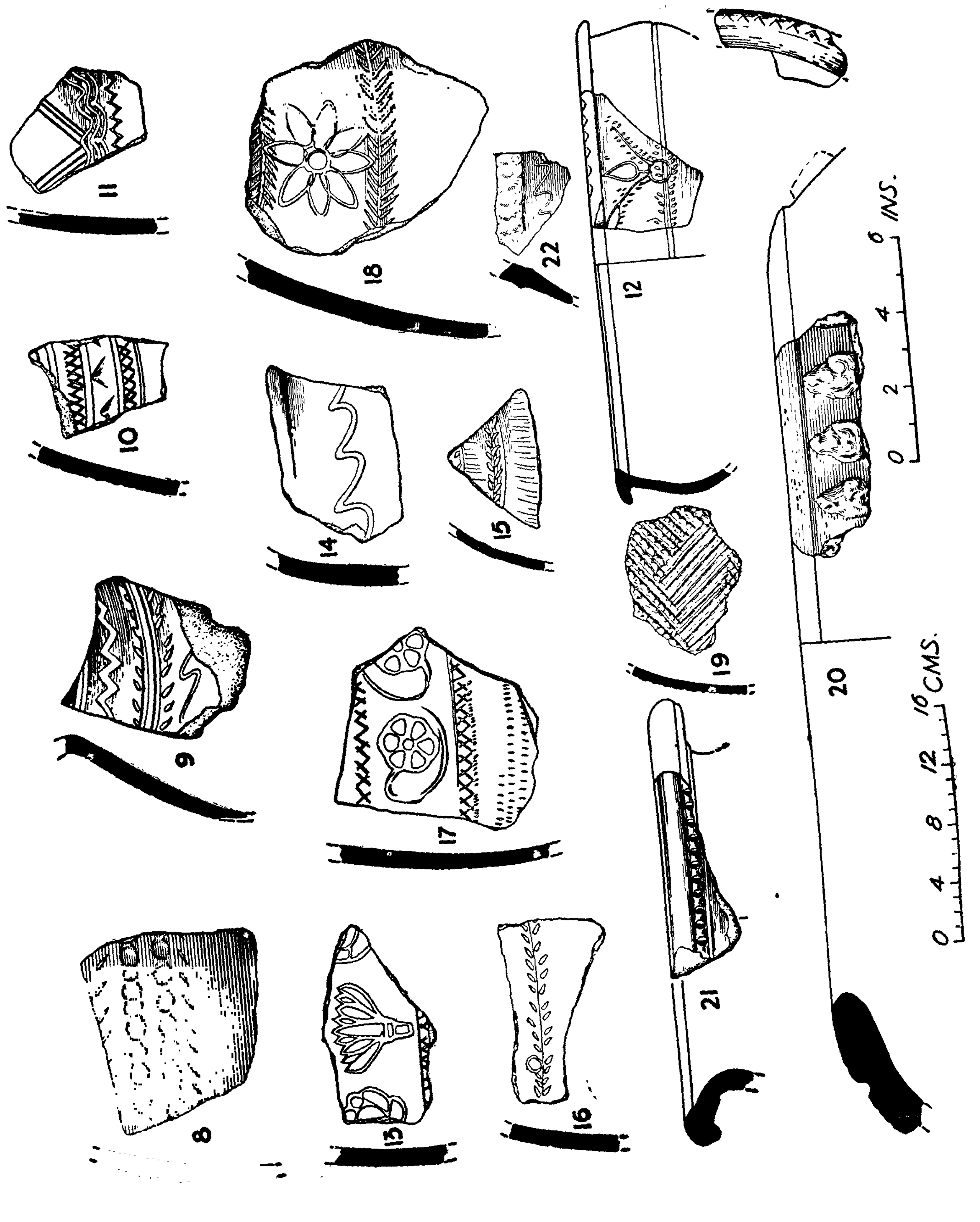


FIG. 34



130. Handle of a dull red ware akin to the types 129 and 129 (a) in having a groove externally at the tip of the mouth. Of coarse fabric, it is devoid of slip. From late phase.

DECORATED SHERDS:

The following are the select examples:
(Figs. 33 & 34; 1-22)

1. Fragment of a pot of a red slipped ware decorated with an incised criss-cross design. From late phase.
2. Fragment of a pot of a red slipped ware decorated with an incised design, consisting of a groove and oblique slashes. From late phase.
3. Fragment of a huge storage pot of a black slipped ware with an incise design consisting of a row of parallelograms in between two bands. Almost similar design is encountered at Hastināpūr[1] (in period V) and the design has been described as 'Chequer-pattern' and at Śiśupālgarh[1].
4. Fragment of a red slipped ware decorated with an incised design consisting of crude oblique slashes and vertical uprights on either side, of an applied band of finger tip patterns. From late phase.
5. Fragment of a Pūrṇaghaṭa of a red slipped ware with a crude incised design consisting of two rows of criss-cross designs, multi-grooves and a row of triangular notches at the neck. From late phase.
6. Fragment of a huge pot of a red slipped ware decorated with three rows of applied bands of nail tipped patterns. It is ill-burnt and seemingly hand-made. From late phase.
7. Fragment of a pot of a red slipped ware decorated with a row of stamped chakras with applied band of finger tipped pattern on either side, seemingly hand made. From late phase.
8. Fragment of a pot of a red-slipped ware decorated with two rows of applique of finger tip pattern and incised oblique strokes. From late phase.
9. Shoulder fragment of a pot of a red slipped ware decorated with an incised design consisting of palm-leaf design, wavy line zig-zag line and bands. From late phase.
10. Fragment of a pot of a brown-slipped ware decorated with two rows of criss-cross design and a row of indentations. From late phase.

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1. ANCIENT INDIA, Vol. I Fig.9-23

11. Fragment of a pot of a red-slipped ware decorated with an incised design consisting of a wavy line, a zig-zag line and three times of vertical strokes meeting at right angles probably forming some geometrical design. From late phase.

12. Fragment of a basin of a red-slipped ware decorated with an incised design of a Pūrṇakumbha or Kalaśa with a foliage coming out of it. A palm leaf design and a row of triangular notches are also extant. From late phase.

13. Fragment of a pot of a red-slipped ware with an incised lotus designs and a row of criss-cross design. From late phase.

14. Fragment of a jar of a red-slipped ware decorated with deeply incised wavy line. Seemingly hand-made. Late phase.

15. Fragment of a pot of a red-slipped ware decorated with a row of palm-leaf design and vertical slashes. From late phase.

16. Fragment of a pot of a red-slipped ware decorated with an incised design of a palm-leaf and a circlet. From late phase.

17. Fragment of a pot of a red-slipped ware decorated with an incised design, of a two rows of criss-cross design, a row of vertical slashes and a row of lotus design. From late phase.

18. Fragment of a pot of a red-slipped ware decorated with an incised design of conventional lotus design and two rows of palm-leaf designs. From late phase.

19. Fragment of a pot of a dull red ware, devoid of slip, decorated with a mat-design. From late phase.

20. Fragment of a trough of a dull red ware decorated with a moulded panel of 'SAPTA MĀTRIKAS' around the body of which only three are extant. From late phase.

21. Fragment of a trough with red-slipped ware decorated with nail tipped pattern. From late phase.

22. Fragment of a pot of a red slipped ware, decorated with an applied band of finger-tip pattern and a wavy line. From late phase.

X. INSCRIBED POTTERY FROM ŚĀLIHUṆḌAM—(PLS. XLVII to LIX)

Nearly 84 potsherds belonging to different fabrics ranging from fine polished Black and Red ware to the coarse grained grey ware have been found at, Śālihuṇḍam at different levels. They have been described in the chapter on pottery in greater detail.

Most of the inscriptions engraved on these sherds refer to them as Patis Patri or its variants as pious gifts (Dhammakati) or donations to the Bhikkus residing in this Vihāra. The names of the donors are missing. Reference is made to the officials in charge of regular administration of the monasteries including preachers (Dhuticaraṇaka), teachers (Achāryas), architects (Vidhikas) and other servants (Patanadāyaka etc.).

Interesting information about the clothing, equipment and lodging of Buddhist monks is available to us from the Buddhist texts, particularly Mahāvamśa and Chūlavagga. Besides the three robes (Tricivaras), the equipment of the monks (Parikkhara or Parishkara in Skt.) consists of an alms bowl or pot, *patta*, or *Patra* girdle; a rayon (vasi), a needle (suci), and a water strainer or sprinkler (pariśravaṇa or parissavana). The discoveries made at Śālihuṇḍam naturally include all the varieties of equipment noted above.

Of the 84 inscribed sherds that have been found, some of them bear grafitti marks like Swastika, Triratna and plans of Vihāras, fish, etc. About 69 pieces bearing fragmentary inscriptions are described below :-

1. The inscription is fragmentary and only the ending part is extant. It reads 'NAKUPONA' or 'NAKUHENA' perhaps a proper name. It is datable to 2nd Century B. C. Meaning is unintelligible (3a-Middle Phase).

2. Four letters of the beginning of inscription are available, reading 'BAMHANASA—' of the Brāhmaṇa. This reminds us of the usual phraseology even in the donative records particularly from Nāgārjunakoṇḍa, reading Savana, Bamhana etc[2]. (3c Middle Phase).

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1. Inscribed sherds from Śālihundam have been deciphered by Dr. D. C. Sircar, Govt. Epigraphist in the Annual Report on South Indian Epigraphy for 56-56 in his report on 'inscriptions from Śālihuṇḍam'—(a)Chapter in Appendix.
2. Vide Avaka Pillar Inscriptions-Epigraphia Indica, Vol. 20, pp. 24 ff.

3. Fragmentary inscription and both the beginning and end are lost. Available part contains six letters. The last three can be read as 'SAGHASA'- i.e., refers to Sangha and something connected with it. The meaning of it cannot be rendered in view of its fragmentary nature. It is datable to 1st Cenrtury B. C. (3d Middle phase).

4. It is a deeply engraved inscription which is incomplete. Only four letters can be made out which read 'SA (PU?) TAKA'. Meaning is not intelligible. It is datable to 1st Century A. D. (3e Middle Phase).

5. The inscription is engraved on the bottom of the dish It starts with a Triratna symbol. Four letters of the inscription are extant. It reads 'VELA-BUDHI'. Meaning not intelligible. It is datable to 1st Century A. D. (4 Middle Phase).

6. The inscription is engraved along the rim. Four letters are extant and read 'KAMARAKA' perhaps Kumāra, the son of........... The inscription is fragmentary and is datable to 2nd Century A. D. (52 Middle phase).

7. Three letters of the inscription on this deep bowl are extant, reading 'NAM BUDHI'. It is datable to 2nd-3rd Century A. D. (59 Middle Phase).

8. Four letters of this inscription are extant. The characters are angular and engraving is shallow. The extant portion of the inscription reads 'SAGHADARA (SA)'. It is datable to 2nd Century A. D. (32a Middle phase).

9. Four letters of the inscription are available. It looks more like etching rather than a serious effort to make a record. The four letters can be rendered as 'NAKATHANA'. It is datable to 1st Century B. C. (14a Middle Phase.)

10. Only four letters, perhaps the ending of the inscription are extant and seem to read 'DASA PATRI' Perhaps the platter of Dasa, the personal name of the Bhikku. It is datable to 2nd-3rd Century A. D. (1 Late Phase).

11. Five letters of the inscription are extant reading 'RAHILASA PA-' and can be rendered as the Patri or platter of Rahila. It is datable to 1st Century A. D. (16 Middle Phase).

12. The inscription is fragmentary and both the beginning and the end are missing. The extant portion reads '-MAHA VIHARE SALI-' and refers to the Mahāvihara of Salipetaka i.e., the monastery at Śālihuṇḍam. It is datable to 2nd-3rd Centuries A. D. (32f. Middle Phase).

13. The beginning of the inscription is missing. It contains six letters reading. '...BODHIKASAPATHI'- Pati or Pathi or platter of Bodhika (24 Middle Phase).

14. The inscription is badly defaced and seems to read 'DEVARA-KASARA (BHA)CHA' datable to 1st Century B. C. (39a Middle Phase).

15. Six letters are readable of this fragmentary inscription. The extant portion reads 'SALIPATAKA(NA)' perhaps the last letter might have been a mistake for 'VI' . . It refers to the 'VI' or Vihara of Salipataka. It is datable to 1st Century A. D. (25 Middle Phase).

16. The inscription is fragmentary. It reads 'PADARASA ADHIVASI (KA)SA...' Meaning not intelligible. It is datable to 2nd Cent. A. D. (20 Middle Phase).

17. Four letters of this fragmentary inscription besides a grafitti mark representing a Swastika with elongated arms are extant. The inscription reads 'DAGASAPATI', the platter of (name missing). It is datable to 2nd Cent. A. D (18 Middle Phase).

18. Three letters, the ending of the inscription is available. It reads 'HAGHASA' and the fourth letter is incomplete. Perhaps it refers to the Hagha or Sangha. It is datable to 1st Cent. A. D. (22 Middle Phase).

19. Very badly engraved inscription. The letters are shallow and it is difficult to make out the meaning. Tentatively it can be read as 'DAHARA BHIKU(NO?)'. No meaning can be made out. It is datable to 2nd Century A. D. (37 Middle Phase).

20. The inscription is fragmentary. The letters engraved are shallow. The record '(BHA)YASA(NA)VISAGHASA DATI (CA?)'. The grant of Visakha whose relationship is mentioned in the earlier three or four letters which are missing and are difficult to make out. It is datable to 2nd Century A. D. (42 Middle Phase).

21. Four letters are engraved. Two are easily readable as 'DARA'. The meaning is not intelligible. It is datable to 2nd Cent. A. D. (54 Middle Phase).

22. Finely engraved record along the rim. It contains the end of an inscription and reads' . . ARIYA SAGHASA DHUTICARATIKA'. Appears to refer to a member of the Ārya Sangha, noted for his Dhriti or character. It is datable to 2nd-3rd Century A. D. (41 Middle Phase).

23. Three letters of the inscription are extant and it is perhaps the beginning of the record. It reads 'TAKANA'. Meaning is not intelligible. It is datable to 2nd Century A. D. (62 Middle Phase).

24. The inscription is fragmentary. Only the last five letters can be made out as 'PATIPALIKA' Meaning is unintelligible. It is datable to 1st-2nd Cent. A. D. (34 Middle Phase).

25. The inscription is fragmentary and four letters read 'VASIKAYA' perhaps referring to an Uvasika a lay disciple. It is datable to 3rd Century A.D. (39b Middle Phase).

26. The inscription is fragmentary and both the beginning and end are lacking, reads '..HASA GARISIKAYA..I..'. Meaning not intelligible. It is datable to 2nd Century A. D. (34c Middle Phase).

27. The inscription is fragmentary and both the beginning and end are missing, reads '...SAPATANEHALA...'. Meaning unintelligible. It is datable to 2nd Century A. D. (40 Middle phase).

28. The inscription reads 'UPASAKA NAM DANA PATI' meaning the platter donated to the Upāsika, inmates of the monastery. It is datable to 2nd-3rd Cent. A. D. (32c Middle Phase).

29. The inscription on this sherd is fragmentary. It records the donation of this particular vessel 'Pati' or platter by somebody (whose name is missing), to a Bhikku. It refers to Ārya Parivena - a cell or private chamber of this distinguished Bhikku and reads '...YA DANA PATI (A?) RIYA PARIVENE DAKINA BAUHAYA PUVA BABITIYA ..'. The script is deeply engraved and the letters are clear. The inscription has been done by a fine-pointed needle before burning. It is datable to 2ndCentury A.D. (39 Middle Phase).

30. The inscription on this sherd is fragmentary. It records the gift of this particular vessel by Kotaya to somebody (whose name is missing). It reads (PATANĀ DAYA KOTAYA DA ..'. It is datable to 1st-2nd Cent. A. D. (1 Middle Phase).

31. The inscription is fragmentary and perhaps mentions the name of the owner of this particular dish, who belonged to the fraternity of monks. It reads 'NAGASA PATI PAGALIKA'. Nāgasa means of Nāga, perhaps belonging to the Buddhist order. The inscription is datable to 3rd Century A.D. (34d Middle Phase).

32. The inscription on this is also fragmentary. It reads 'VISAGASA' of Visaga. Visaga may be a proper name and the dish may have belonged to him. It is datable to 2nd Century A. D. (61 Middle Phase.)

33. The inscription is badly engraved along the wall of the platter. The central letter 'MA' has been prominently shown. The inscription may be read 'DHAMĀSA' or belonging to Dhamma. It is datable to 3rd Century A.D. (21a Middle Phase).

34. The inscription is fragmentary. It reads 'GA RAKHI DASA'. The meaning is unintelligible. It is datable to 2nd Century A. D. (17 Middle phase).

35. The inscription is well-preserved though the ending letters of it are missing. It reads 'RAHULISA PATI PAGALIKA.' It is datable to 2nd-3rd Centuries A. D. (7 Middle Phase)[1].

36. The inscription is fragmentary and is badly engraved. It reads '(MA) RAKA SA DUBALA HAGHA SA (PA)?' The last three letters refer to the Sangha. The meaning of the rest of the inscription is not intelligible. It is datable to 2nd-3rd Cent. A. D. (23 Middle Phase).

37. Beginning of the inscription and it reads 'MAHA UGA PAVATE'. The end of the inscription is incomplete. Perhaps it refers to the high extensive hill on which the monastery is located. It is datable to 1st Century A. D. (2Middle Phase).

38. Only two letters of the inscription are extant, reading 'BUDHI' perhaps a proper name. It is datable to 3rd Century A. D. (60 a Middle Phase).

39. The inscription is fragmentary and both the beginning and end are lost. It reads '...KASA DIGHA MA BHI (JJHI) MA...' it is datable to 2nd-3rd Cent. A. D. (32 Middle Phase).

40. Four letters of the inscription are available which read 'GASA-PATA'. It refers to the platter 'Patra' or Pati belonging to somebody whose name is missing. It is datable to 1st Century A. D. (63 Middle Phase).

41. It contains three letters. At the end of the inscription is shown a plan of a monastery. It seems to record the donation '(DE) YA DHAMA' of somebody whose name is missing. It is datable to 2nd Century A. D. (38 Middle Phase).

42. The inscription is fragmentary. It reads 'KATHI KA KATI RAHULA.' Kathi ka or preacher of Dhamma or expounder of law. Katirahula may be the proper name of the functionary, in this monastery. It is datable to 3rd-4th Cent. A. D (34 a Middle Phase).

43. The inscription is fragmentary. It reads 'PADA (1)PAVATE (NA?)'. Meaning unintelligible. It is datable to 3rd Century A. D. (34b Middle Phase).

44. The inscription is fragmentary and reads 'PATI PAGALIKA' and can be dated to 2nd Century A. D. (36 Middle Phase).

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1. Pagalika-Rhys David s PALI-English Dictionary-Patipoggalika or Patipoggla means belonging to one's equal; Dhamma Sanghani 1044.

45. The inscription is fragmentary and both beginning and end are missing. Three letters of the central part of the inscription are available. It is rendered in floral design and reads 'TAKABHI'. It is datable to 3rd-4th Cent. A. D. Meaning unintelligible (3 Middle Phase).

46. The inscription is rendered in double lines and is of floral design. Four letters and part of fifth letter are available. It reads 'VIGASA DA (NA)'. It is datable to 3rd Century A. D. (3b Middle Phase).

47. Only the end of the inscription 'KASA' is available. It compares well with the Nāgārjunakoṇḍa characters of the 3rd Century A. D. Its meaning is difficult to make out. Datable to 3rd Century A. D.

48. Five letters are extant in this inscription and it reads PACAVIRASA or 'PAMCAVĪRASA'. In the later Buddhist texts five Dhyani Buddhas-Vairocana Aksōbhya, Ratnasambhava, Amitābha and Amōghasiddhi are referred to. It is datable to 4th Century A. D. (26 Middle Phase).

49. The inscription is fragmentary. Only two letters 'MASA' are extant Meaning difficult to make out. It is datable to 3rd Century A. D. (5lb' Middle Phase).

50. Very badly engraved, cursive and crooked letters with overlappings. Tentatively, it may be read as 'LA SAMANA' or 'LA SAMANI', Savana or Samana, the Buddhist Bhikku. It is datable to 1st Century A.D. (51 Middle Phase).

51. The inscription is fragmentary. It reads 'BHA DA (RA?) AT VIDHIKA SA'. Vidhika is an architect. Perhaps it is a reference to Bharata or Dhadata, the superintendent who is in charge of the construction, in the monastery. It is datable to 3rd Century A. D. (52d Middle Phase).

52. Beautifully engraved inscription in typical 3rd Century characters. The script compares very well with the script of the Nāgārjunakoṇḍa inscrip. tions of the Ikshvāku period. It reads. "DI VASIKASA DAAMAKATI (SA") Perhaps it refers to the Dhammakati or benefaction of Divasikasa (resident of-name of the place is missing. The inscription is fragmentary. It is datable to 3rd Cent. A. D. (34e Middle Phase).

53. Beautifully engraved, inscription and the letters are comparatively very small and shallow. The inscription starts with the word Siddham. It reads 'SIDHAM A K A R A N A P A N A T I CATASIHAN SIHASANA PARIGAHAKA NA (BHA?)'. Perhaps it refers to the coronation or shēka function held in honour of the chief of the vihāra of this monastery named Catasimha (8 Middle Phase).

54. Only two letters reading '-KA SA' are extant, and the meaning is unintelligible. The script compares well with the script of the Ikshvāku inscriptions from Nāgārjunakoṇḍa. It is datable to 3rd Century A. D. (66 Middle Phase).

55. The inscription is engraved along the rim on the exterior and is shallow. It reads 'SELASA PA (TI) PAGA'-fraternity of monk on the Śaila or hill. Has this anything to do with the Śaila school of Buddhists often referred to in the inscriptions (Pūrvaśaila and Avaraśaila) found at Nāgārjunakoṇḍa and Amarāvati? It is datable to 3rd Cent. A. D. (22 Late Phase).

56. The inscription is shallow and is engraved along the rim. It reads '-VA DANASA-'. The last letter 'SA' side stroke has been shown with a loop like a slightly tilted Brāhmi 'MA'. It is datable to 3rd Century A. D. (67 Middle Phase).

57. The inscription is fragmentary and reads 'SAPATHI' and can be dated to 2nd Century A. D. (14 Middle Phase).

58. The next is a complete inscription. It reads 'BUDHISA PATI'. The meaning may be the platter of Budhi, perhaps a Bhikku in this monastery. It is datable to 3rd Century A. D. (6 Middle Phase).

59. Two letters 'MAS' are extant. Perhaps this water vessel or sprinkler was the ceremonial pot dedicated to 'Dhamma' one of the 'Triśaraṇyas' of Buddhists. It is datable to 3rd Cent. A. D. (71 Middle Phase).

60. The inscription is engraved along the rim of this dish. It is fragmentary and the extant portion reads '-DUGA BAASA DAKHINA KONASA (A?)'. Southern corner (Dakhiṇakoṇḍa) of something, the meaning of which is not intelligible. It is datable to 3rd Century A. D. (32b Middle Phase).

61. The inscription is very badly engraved, and is fragmentary. The letters are ill-formed. Extant portion of the record can be rendered tentatively as 'SAKA KHARASASAMUDASA PATI'. If the earlier two letters can be taken as 'SAKA', the names Khara and Samuda will to have to be taken as proper names of the persons belonging to Śaka community to whom this platter perhaps belonged. The inscription is datable to 1st Century B. C. (37a Middle Phase).

62. The inscription is fragmentary. It consists of seven letters, four of which can be tentatively read as 'TIGABHASA'. The meaning is not clear. It is datable to 2nd-3rd Century A. D. (32e Middle Phase).

63. Inscription is fragmentary. Both the beginning and the end are lost. It can tentatively be read as '-SABHAYA TADAAKASA SA PUTA-' perhaps refers to somebody who visited this monastery with his wife and children and did some Dhammakati or donation. It is datable to 1st-2nd Centuries A. D. 35 Middle Phase).

64. Only two letters of this inscription reading, 'DHISA' and a Swastika mark at the end are available. The script is of 3rd Century A. D. conforming to that from Amarāvati. Meaning is not intelligible. It is datable to Cent. A. D. (55 Middle Phase).

65. Three letters of the inscription engraved around the neck of the sprinkler. It reads 'DHAMASA'. It is datable to 3rd Century A. D. and compares well with the script of Nāgārjunakoṇḍa inscriptions (102 Late phase).

66. The inscription is fragmentary. Three letters are extant and they read '(SA?) GHASA' of Sangha. Evidently this is also a ceremonial pot perhaps dedicated to the Sangha. It is datable to 3rd Century A. D. (101 Late Phase).

67. The inscription is fragmentary. Four letters are extant and they read 'VELABUTA'. It is datable to 2nd Cent. A. D. and the letter 'LA' here is angular. (27 Middle Phase).

68. It is a beautifully engraved inscription in typical 2nd Century A. D. Characters. The script is Brāhmi and reads 'BUDHA'. (28a Middle Phase).

69. The inscription is engraved along the rim on the exterior. It reads PATA (A)?(DHI?)NA'. The meaning is not intelligible. (32 Middle Phase).

XI. OTHER FINDS :

A. SCULPTURES : (PL. XXVII TO XXXIII).

We know in the earlier phase of Buddhism in Āndhra or Kaliṅga, we do not generally come across the representation of Buddha in anthropomorphic form. Only scenes from Buddha's life and stories of his previous birth or Jatakas are represented. It is in the Gāndhāra school of art the belongings of which is a matter of dispute amongst scholars, that images of Buddha and Bōdhisattva Avalōkitēśvara first make their appearance. The traditions of Gāndhāra school were continued at Mathura, where numerous Buddha and Bōdhisattva images were produced. The Mathura school which was in a flourishing condition from 1st Century A. D. to the rise of Guptas is famous for its images of the Kushana kings. Next to Mathura, Sāranāth occupies a significant place as a flourishing centre of Buddhist art till the days of Pala kings of Bengal. It is here we meet with the varied representations of Vajrayāna Buddhists – the images of Shaḍākshari Lōkēśvara, Vēchushmajāmbhala, Mañjuśrī, Tāra, Vasudhara, Marīcī, the Dhyāni Buddhas etc. The latest forms of Vajrayāna were produced at the monasteries of Ōdantapurī, Nālanda and Vikramaśila, before the final extirpation of Buddhism from the land of its birth.

In determining the dates of the introduction of these different deities into the Buddhist pantheon, the accounts of the Chinese travellers and some of the Sanskrit texts are immensely helpful to us. It was in the Sukhāvatīvyūha or the Amitrēya Sūtta, the name of Amitābha who resides in the Sukhāvati heaven from whom Bōdhisattva Avalōkitēśvara is said to have emanated, is mentioned for the first time. None of the earlier works, particularly those of Aśvaghōṣa, Nāgārjuna, Āryadēva have any reference to Dhyāni Buddhas. Fa Hien mentioned the names of Mañjuśrī, Avalōkitēśvara and Maitrēya, while Hiuen Tsang (629–645) mentions Avalōkitēśvara, Hārītī, Ksitigarbha, Mañjuśrī, Padmapāṇi, Vaiśravaṇa, Śākya Buddha and Yama. By his time many of the earlier philosophers and exegists such as Aśvaghōṣa, Nāgārjuna, Asaṅga etc., were deified as Bōdhisattvas. Itsing who visited India in the 7th Century (671–695) mentions the names of all these.

In the Sanskrit texts, none of the works earlier to Indrabhūti of Oddyaṇa (700-750) mention Vajradhara or Vajrasattva the five Dhyāni buddhas and their Śaktis with a number of deities emanating from them. Śāntidēva (9th Cent.) in his book Śikṣā-samuccaya refers the names of Akṣōbhya, and Amitābha as Tathāgatas. In his time Tantra appears to have had first begun to wield its influence. This is evident from the numerous references to Tāntric works. In the subsequent period Vajrayāna developed at a very rapid rate. Many Sanskrit texts on Buddhist iconography came into existence, like Aṣṭasahasrik Prajñāpāramita bearing large numbers of miniature representations of tāntric deities, Paṁcarakṣā, Sādhanāmālā etc., which help us greatly in identifying these images.

Mr. A. H. Longhurst[1] had unearthed at Sālihuṇḍam twelve of exquisite workmanship in 1920 and described them in detail but some of the points specially the significance of these Buddhist images and their connection with the *Vihāra* on the top of the hill have yet to be satisfactorily explained. Present opportunity was taken by the authors to describe in greater detail, these icons and to reassess the importance of these Buddhist sculptures in their perspective.

Of the sculptures discovered,only eight are valuable since they bear on them short Sanskrit inscriptions mostly the usual Buddhist creed formula in Nāgarī characters engraved on their bases and haloes round the head. Mr. Longhurst reported that five of these images were discovered in the centre of the village and at that spot traces of stone foundations ofa temple which apparently bestowed these images were also noticed. Further excavations carried out by the author in 1958-59 revealed the actual plan of the old cut stone temple of Marīcī (Plate XXIII). Identification of seven of these images is attempted here.

I. of these, the most interesting piece is an image of 'Marīcī', carved out of a single block of granite 6'9" x 4'4" x 1'2" (Plate XXVII, XXVII a XXVII b) with the right leg bent and the left leg out-stretched in the 'Ālīḍha' pose. The lower part of the body is clad in a thin cloth or skirt with fine horizontal lines of lace thread, very artistically portrayed and kept in position by a wrist belt decorated with a Simhalalāṭa in the centre. The upper garment (Aṅgavastra) originally meant for covering the breasts has slipped down and looks like a flowing ribbon across the thighs. She is six-armed and three-faced and wears a handsome head-dress. Only one of the six-hands is intact, while the rest are badly mutilated. In this left lower hand which is intact, she is holding a bow, the string of which is shown loose as a noose. A portion of the right arm, which is uplifted apparently had a sword. The right hand top corner of the frame, is

1. Madras Archaeological Repots, 1919-20 p. 34ff.

decorated with symbolic representation of Sun, while on the left a bunch of Aśōka flowers are shown. At the bottom of the frame, one at each foot of the goddess, are two little figures of Dhyānibuddhas-presumably representations of Vajrasattva (?) with an oval-shaped halo round them.

The pedestal for this image has been shaped like a chariot drawn by seven horses driven by a female charioteer and is also very finely portrayed. She is shown sitting on the chariot in lalitāsana and holding a branch of Aśōka tree in her left arm which is uplifted. There is a fragmentary Sanskrit inscription on the frame of this image in thirteen lines, and Mr. H. Krishna Sastry could read only the name 'Śrī Bhadrapāda' in line 4[1].

This image has been identified by Mr. Longhurst as 'Marīcī' the goddess of dawn, a personification of the rising sun, and her three faces are probably intended to signify the three phases of the sun, at dawn, at noon and at dusk.

According to Sādhanāmālā, Goddess Marīcī is an emanation of Dhyānibuddha, Vairōcana and is a most popular icon of latter Buddhist pantheon and is even sometimes believed to be the female counterpart of Vairōcana. She is said to reside in a Chaitya since Vairōcana is the lord of the sanctums. She is invoked by the Lamas of Tibet early in the morning, which is indicative of her connections with the Sun. For this reason she is also regarded as the Śakti or Amitābha, the Buddha of boundless light. She has also a chariot like the Hindu Sun-God but it is drawn by seven pigs while the chariot of the Sun is drawn by seven horses. The charioteer of the Sun is Aruṇa with no legs, while the charioteer of Marīcī is Goddess with no legs or Rāhu—only a head without a body. Six distinct forms of Marīcī along with sixteen *sādhanās* are described in Sādhanāmālā. She is generally represented with one, three, five or six faces and eight, ten or twelve arms. She is easily recognized by the sow face and the seven pigs that run her chariot.

Aśōkakānta-two arms, one face, pig vāhana-Varada Mudra, left hand touching the Aśōka bow.

Ārya Marīcī—two hands, holding needle and string.
Samksipta Marīcī-three faces-eight arms
Ubhayavarāha—three faces-twelve arms, Ālīḍha pose.
Nānā Marīcī Daśabhujasita—two sow faces.
Marīci—five faces-ten arms-four legs.
Vajra Dhātvīśvarī Marīcī- six faces-twelve arms-Ālīḍha-ferocious appears.

1. See also M. A. R, 1919-20 pp. 34. ff.

All the images of Marīcī, so far known-the pieces in Decca and Indian museum and the one found at Sāranāth and Rājśāhī Museums, are all of the eight armed variety and satisfy the Sādhanā in all their details.

The image under discussion which has been identified by Mr. Longhurst as 'Marīcī' fails to satisfy the 'Lakshaṇas' specified for the image of 'Marīcī' in the Sādhanāmālā. She is shown with two legs, six hands and three human faces in Ālīḍha pose. The chariot is also shown as though drawn by six horses and not six pigs and the charioteer the Goddess is represented with legs in Lalitāsana holding a lotus in her left hand while the right hand is akimbo. She has bare breasts and has a finely woven out lower garment and *mēkhala*.The navel region has been shown rather prominently suggestive of the mother. No clear idea about the symbols carved or the weapons carried in different hands of main image could be made out. The image on the whole is a flagrant violation of the *Lakshaṇas* laid down for this particular icon. The exact reasons for this divergence from the prescribed known text are difficult to ascertain. The sculptor had followed either another text on iconography which is not available to us or the image may have to be identified with some other deity.

The iconographical details of this image seem to agree with those specified for *Sitātapatra Aparāiita* another emanation of the same Dhyāni Buddha Vairōcana, except in the matter of pose and Vāhana.[1]

The occurrence of seven horses with a lady charioteer militates against the above hazarded identification. The only other possible interpretation of this image in the absence of any known prescribed text on Iconography-would be to consider it as the Buddhist representation of the Hindu sun God-the human faces representing the three *kālas*-Morning, mid-day and the evening. Only further researches can clarify this issue.

The next image (Plate XXVIII) measures 2′ 2″ x 1′ 6″×10″ is a representation of a Bōdhisattva. He is shown seated on a lotus throne in Ardhaparyaṅkāsana. At the two corners of the base below are carved two recumbent lions with a figure of a woman worshipper in the middle. The right arm and the left leg (knee portion) are broken. At the back of the throne is a flower

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1. The Dhyāna of Sitātapatra Aparājitā-describes her form in the following mānner - "Sitātapatrāparājitā Bhagavatīm trimukhām, ṣaḍbhujām, pratimukham trinayanām, śuklām nītaruṇa dakśinavāmamukhīm. cakrāṅkuśadhanurdharadakśiṇakarām sitavajraśaranāśatarjanīdharavāmakarām sakrōdhadṛṣṭikām sarvagrahavidhvamśinīm divyālaṅkāravastravatīm Vairocananāyakām dhyātva ....."— Sādhanāmālā agrees with the description of the present image except for the vāhana and the ālīḍhā posture - another of Vairocana - Sādhanāmālā, p. 395.

garland. The halo behind the head is broken but contains fragmentary inscriptions of the usual Buddhist creed formula.

This image has been indentified by Mr. Longhurst as Bōdhisattva Avalōkitēśvara but a careful examination of the image clearly shows that it was a representation of Mañjuśrī. Mañjuśrī according to the Mahāyānism is the greatest of Bōdhisattvas, and his worship would ensure wisdom, intelligence, eloquence and retentive memory. Thirtynine sādhanās in the Sādhanāmālā are devoted to the worship of Mañjuṣrī and fourteen distict forms of this Bōdhisattava are enumerated - Vāgīśvara, Mañjuvara, Mañjughōṣa, Srapālana Siddhaibōvirra etc. Of these, the lakshaṇas enumerated for the yellow variety of Vāgīśvara, which is called *Mahārājalīlā* Mañjuśrī, exactly fit in with the description of the image from Śālihuṇḍam. The image also compares very well with the Indian Museum[1] image of Mañjuśrī - where this divinity is shown carrying a bell in the right hand sitting on a lion throne (Simhāsana).

This is a huge image of Buddha (Plate XXIX) seated cross-legged, on a double lotus in Bhūmisparśamudra. This is the second biggest image in the group and measures 5′6″ x 3′9″x 1′6″. The broken halo is inscribed but is mutilated. The *pītha* is decorated with two recumbent lions on either end while in the central bay an image of Bōdhisattva is represented. Behind the image is a 'Simhāsana', supported by the rampant lions. The representations of the 'Vyāla' or dragon heads on either side are noteworthy. There were two 'Chauri bearers' behind the throne. Only one is intact now. He is holding the 'Chamara' in his right hand, while in his left he is holding a lotus. (Bōdhisattva Padmapāṇi). The matted hair of the Buddha, is typical of Gupta period. Buddha is represented to be in Dhyāna (Samādhi).

IV. The fourth image (Pl. XXX) which is rather crude and decayed is a representation of Buddha seated on a lotus with stems. There is a parasol over head and two 'Yakshas' carrying flower garlands are snown and the worshipping Buddha from above. Behind the image the bar of the seat is decorated with the usual *makara* heads-from which two siddhapurushas are shown emerging out.

V. The fifth (Plate XXXI) is a nicely carved image of goddess 3,6 x 1,5 x 1,0, with six arms, seated on a lotus throne with the right foot hanging below and resting on a lotus flower (Padmapītha). On the plinth are portrayed two female worshippers. The goddess is holding in her hands a bell, drum or (Dhamka) rosary, Vajra, sword and a bowl. Mr. Longhurst who has identified

1. Indian Iconography - B. Bhaṭṭācharya (1958) Fig. 81, pp. 112 ff: described p. 117, Vāgīśvara.

it with that of 'Marīcī' felt that this figure had marked Mongolian traits and the sculptor who was responsible for it came from the North India.

The sixth (Plate XXXII) is a two-armed image of a goddess seated on a lotus throne in lalitāsana holding a blue lotus (Utpala) in the left hand while the right hand in Varadamudra. On either side of the stems of the lotus kneeling against their knees are the figures of a couple offering worship to the Goddess. This undoubtedly is a representation of Tārā[1]. There is an inscription in Nāgarī characters, on the plinth which records the usual Buddhist creed formula. *Tārās* have been classified by Prof. Foucher in accordance with their colour and there are about seven different varieties of Tārā images. Tārā whose worship has been incorporated in the Mahāyāna system sometime about sixth century is the Śakti of Avalōkitēśvara.

The seventh (Plate XXXIII) is a four-armed image of a Goddess, sitting cross legged on a lotus in the Padmāsana posture. Three of the four hands are intact. The left upper holds what appears to be a flower and the left lower is holding a round Chintāmaṇi (?). The right upper arm is missing and the lower arm is in Varadamudra. This image since it has four hands, the symbols Varada and Chintāmaṇimudras[2] can be identified with Sitatārā though she is not followed by Marīcī and Mahāmayūrī. Sitatārā is one of the four deities that emanated from the combination of the five Dhyāni Buddhas the other three being Vajratārā, Prajñāpāramita and Kuṁkulla.

B. BEADS:

The yield of Beads at Śālihuṇḍam was not much. In all fifty-five beads were recovered from different phases (Late Phase 18, Middle Phase 26, Early Phase 7; unstratified 4). They include crystal, quartz and terracotta beads. A solitary specimen of a crystal long gourd shaped bead and two quartz spherical shaped beads (Pl. XXXIV) exclusively from late phase are significant. The bulk of the beads is mainly of terracotta and they appear in large proportions in late phase and middle phase and are in wane in early phase. Majority of the terracotta beads are unslipped and wheel made. The hand made beads are only three in number while the rest are all wheel made as indicated by the close

1. A. S. R 1904-5 Excavations at Sāranāth. P, 85, Buddhist Iconography, p. 135
2. The sādhanāmāla in the Sādhanā describes her form as "Tārābhagavatīm śūklām trinētrām caturbhujām Pañcatathagatamukutm nānālaṅkārām, bhujadvayēna utpalamudrām dadhānām, dakṣiṇabhujēna Cintāmaṇiratnasamyukta varadām, sarvasattvānām, āśām Paripūrayantīm, vāmēnōtpalamañjarīm bibhrāṇām dhyāyēt"....,-Bhattacharya - 'Buddhist Iconography P. 232-

grooves on the exterior of many of the beads. About half a dozen beads are treated with a wash and about three beads are slipped. In general beads of Sālihuṇḍam are wheel made and unslipped.

By way of shapes beads may be enumerated as spherical, conical, globular, pulley shaped, pot shaped and pear-shaped or arecanut shaped.

Among these beads the arecanut [1] shaped or pear shaped beads seem to be very common as they are represented from all the periods. Beads of this shape will generally have a conical top and depressed central cavity at the butt end of the bead. Many of them are characterised by a prominent groove on the belly or waist. The arecanut shaped beads recovered at Śālihuṇḍam are mostly unslipped and seemingly rotated on fast wheel and baked very hard as in the case of those at Kōlhāpur [2]. The interesting feature of these beads is their wide distribution [3]. It has made its first appearance at Mohenjōdārō on surface levels and has been assigned to the Gupta period. The other ancient sites like Arikamēdu [4], Brahmagiri [5], Chandravalli, Bēsnagar, Koṇḍāpūr, Kosam, Korad, Nāsik and Ahichchatra have also yielded similar beads and they have been ascribed to 2nd to 4th Century A. D. The absence of any unfinished beads in considerable number may be indicative of the remote chance of a local bead industry.

The following specimens are illustrated.
(Pls. XXXIV & XXXV)

1. (S. 47) Crystal:—Long gourd shaped circular. From late phase.
2. (S. 22) Quarts:—Spherical broken. From Middle phase.
3. (S. 59) Quarts:—(Milky) Spherical. From late phase.
4. Terracotta conical, black, devoid of slip. From late phase.
5. (S. 6) Terracotta, conical, devoid of slip. From middle phase.
6. (S. 11) Terracotta, arecanut shaped, red, devoid of slip. From late Phase.
7. (S. 15) Terracotta, arecanut shaped, or pear shaped, black devoid of slip. From early phase.

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1. Pear-shaped bead is described as an arecanut shaped bead by Mr. Dixit in his report on Tripurī and Kōlhāpūr
2. Excavations at Brahmapurī 'Kōlhāpūr 1945-46, p. 93.
3. For distribution of this shape of beads see p. 92, 'Excavations at Nāsik and Jorwe".
4. Ancient India, Vol. 2, Fig. 41, 42-44.
5. Ancient India, Vol. 4, Plate CXXA.

8. (S. 16) Terracotta, spherical devoid of slip. From middle phase. Similar bead in Terracotta is noticed at Maski[1] period II and at Nāsik[2].

9. (S. 16) Teeracotta, Disc shaped, flat, circular with two holes treated with red slip. From late phase.

10. (S. 17) Terracotta, arecanut shaped, black devoid of slip. From middle phase.

11. (S. 18) Terracotta, spherical, red, devoid of slip. From middle phase.

12. (S. 19) Terracotta, arecanut shaped, black devoid of slip. From middle phase.

13. (S. 23) Terracotta, globular, black devoid of slip. From middle phase. Analogy comes from Nāsik[3].

14. (S. 24) Terracotta, spherical, crude, hand pressed red, devoid of slip. From middle phase.

15. (S. 25) Terracotta, arecanut shaped, treated with terracotta wash. From late phase.

16. (S. 28) Terracotta, conical, black, devoid of slip. From middle phase.

17. (S. 30) Terracotta, globular, black, devoid of slip similar to 13 from middle phase.

18. (S. 33) Terracotta, conical, red, treated with slip. From late phase.

19. (S. 34) Terracotta, arecanut shaped, red devoid of slip. From middle phase. Analogy comes from Tripuri [4] and Nasik.[5]

20. (S. 35) Terracotta, pulley shaped with external grooves, black treated[6] with terracotta wash, from Middle phase. Similar bead is noticed at Nasik (Fig. 57, 8).

21. (S. 36) Terracotta, arecanut shaped, black, devoid of slip. From middle phase.

22. (S. 36a) Terracotta, arecanut shaped, black, devoid of slip. From middle phase.

23. (S. 38) Terracotta, pulley shaped, black, devoid of slip. From middle phase.

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1. Ancient India, Vol. 13, Pl, XXVIII A—45.
2. Excavations at Nāsik and Jorwe, Fig. 47-14.
3. Excavations at Nāsik and Jorwe, Fig. 47—13.
4. Excavations at Tripurī, Fig. 36, 48.
5. Excavations at Nāsik and Jorwe, Fig. 47—4.
6. Excavations at Nāsik and Jorwe, Fig. 47-8.

24. (S. 32) Terracotta, pot shaped, black, devoid of slip. From early phase. Similar bead is noticed at Nasik.[1]

25. (S. 40) Terracotta, spherical, black treated with terracotta wash. From early phase. Do finished.

26. (S. 51) Terracotta, pear shaped, with a groove on the waist, black, devoid of slip. From middle phase.

27. (S. 45) Terracotta, globular, black, devoid of slip. From middle phase.

28. (S. 49) Terracotta, conical, black, devoid of slip. From middle phase.

29. (S. 49 a) Terracotta, arecanut shaped, red, treated with terracotta wash. From late phase.

30. (S. 51) Terracotta, pear shaped, black, devoid of slip. From middle phase.

31. (S. 52) Terracotta, globular, treated with wash. From middle phase.

32. (S. 54) Terracotta, spherical, grooved exterior. Treated with wash. From early phase.

33. (S. 61) Terracotta, pear shaped, black, devoid of slip. From middle phase.

34. (S. 62) Terracotta, arecanut shaped, multigrooved black, devoid of slip, similar to 9 of Fig. 47, Nāsik. From late phase.

35. (S. 63) Terracotta, arecanut shaped, black, devoid of slip. From middle phase.

36. (S. 68) Terracotta, pear shaped, crude black devoid of slip. From middle phase.

37. (S. 94) Terracotta, conical, red, treated with wash. From late phase.

38. (S. 81) Terracotta, spherical, red, devoid of slip. From late phase.

39. (S. 81a) Terracotta, globular, multi-grooved devoid of slip. From late phase.

40. (S. 81b) Terracotta, pulley shaped, black, devoid of slip. From late phase.

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1. Excavations at Nāsik and Jorwe, Fig. 47-15,

41. (S. 81c) Terracotta, spherical, black, devoid of slip. From late phase.

42. (S. 81) Terracotta, pear shaped, treated with wash From late phase.

43. (S. 91) Terracotta, conical, black, devoid of slip. From late phase.

44. (S. 132) Terracotta, spherical, black treated with slip. From early phase.

45. (S. 102a) Terracotta, arecanut shaped, black and red, devoid of slip. From early phase.

46. (S. 79) Terracotta, elliptical crude, hand pressed, red, devoid of slip. From late phase.

47. (S. 101) Terracotta, pulley shaped, red slipped and treated with terracotta wash. From middle phase.

48. (S. 104) Terracotta, conical, red, devoid of slip. From late phase.

49. (S. 63) Terracotta, arecanut shaped, red devoid of slip. From middle phase.

50. (S. 55) Terracotta, arecanut shaped, red devoid of slip. From middle phase.

51. (R. No. 56) Terracotta, globular, black, treated with wash. From late phase.

52. (Terracotta, arecanut shaped, red, ill-burnt, devoid of slip. Unstratified.

53. Terracotta, arecanut shaped, red devoid of slip. Unstratified.

54. Terracotta, arecanut shaped, red, devoid of slip. Unstratified.

55. Terracotta, conical, black, ill-burnt, unstratified.

C. *TERRACOTTA OBJECTS.*

A variety of terracotta objects were recovered from the different levels of Śālihuṇḍam Culture. They include mainly human and animal figurines, plaques, seals, discs, spools and tiles besides a few moulded bricks and finial fragments.

The following are the illustrated examples :-

(Pls. XXVI, 3, 1, 5, 6 & 7)

I. Head of a figurine probably Mother Goddess. The head dress is prominent (Middle Phase).

II. Head of a caparisoned horse. Teeth have been indicated by indentation placed on the portion brought into relief by pinching. Mane is shown prominently. From Middle phase.

III. Circular plaque containing emblems and a legend in negative. The crescent is shown at the top. In the middle is represented a cow with male calf in front, facing right. Below them is a wavy line. The legend below the line is not clear and probably refers to a personal name (Middle Phase).

IV. Ovoid plaque with a representation of seated Buddha in Padmāsana and four votive *stūpas* on either side. He is pointing to a votive *stūpa* in his left hand. From phase.

V. Ovoid plaque (broken) with a representation of seated Dhyāni Buddha in Padmāsana four votive *stūpas* on either side as though seated under the Bōdhi tree. There is also an elliptical 'Prabhā' behind the head. A clay seal[1] from Buddha Gaya contains Buddha surrounded by small *stūpas*. Behind him are the branches of Bōdhi tree and the spire of the temple at Gaya.

VI. Broken circular seal with crude incision of a trident and swastika marks.

VII. Seal circular in shape, bears positive emblems and legend. The seal has a projecting knob at the back with a hole in it probably meant for hanging the seal by means of a string. A line drawing a figure (Bōdhirukha Pāsāda?) is incised in the centre and running round the edge is a legend in southern Brāhmī characters. The legend reads 'CALVA (TA) SASAUTIGA...'. The first word may be a colloquial for Śālidētaka ie. the early name of the Mahā Vihāra mentioned in the conch shell inscription. Dr. D. C. Sircar, read the legend as 'CHALIVA (SA) SASA UTIGA' possibly meaning 'SASUTIGA' of CHALIVA. Sri T. N. Ramachandran, who also examined the seal at the site would have it as 'CHALIVETASASA (KA?)SA', ie. the ruler of Śālivēta. The inscription is datable to 4th Century A. D. From middle phase.

VIII. Broken circular piece with wheel disc-'Dharma Chakra', design. From middle phase.

IX. Prism, probably used as weight. From middle phase.

X. Prism, probably used as weight. From middle phase.

Xa. Prism, with a cutting at a cutting at the top, probably used as a weight. From middle phase.

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1. A photograph of a clay seal—original now at Berlin Museum. vide page 180 Buddhist Art in India"—by J. Burgess

XI. DISCS:- (Pl. XXVII)

About seven discs have been recovered from different phases of Śālihuṇḍam culture. They are all made of pot-sherds. Of the seven discs three are pierced at the centre while the rest four are unpierced (Pl. XXXVI). The usages of these discs are uncertain and indeterminate. The pierced ones may be spindle-whirls or toy-cart-wheels while the unpierced one could be tokens or gaming counters. The represeentives also include two decorated discs of which one has incised lotus design while the other is with a simple band. Similar discs both pierced and unpierced have been noticed at the site like Hastināpur[1], Brahmagiri[2], and Maski[3].

1. Disc of a red ware with a red slip on the exterior. From late phase.
2. Disc of a dull red ware with a hole at the centre. It is devoid of any slip. From middle phase.
3. Disc of a black ware with black slip on both the sides. From middle phase.
4. Disc of a red ware with red slip on the exterior. It is pierced at the centre. From middle phase.
5. Disc of a red ware with a hole at the centre and a band on the exterior. From middle phase.
6. Disc of a red ware with a hole at the centre. It is treated with slip. From middle phase.
7. Disc of a red ware. Unstratified.

XII. SPOOLS-EAR ORNAMENTS: (Pl. XXXVIII)

Only five spools probably Ear ornaments are recovered from late phase. They are totally absent from early and middle phases. Similar spools with either flat or convex profiles are also met with in pęriod III of Maski[4].

1. Spool with a flat profile, probably an Ear Ornament. From late Phase
2. Spool (Broken) with a flat profile, probably an Ear Ornament. From late phase
3. Spool with a flat profile, probably an Ear Ornament. From late Phase

1. Ancient India Vol. 10 & 11, Op. cit. p 88, Pl, XLVI.
2 do Vol. 4, Op. cit. P. 269. Pl. C XXII.
3 do Vol. 13, Op. cit P. 120, Pl. XXIX-A.
4. do Vol. 13, op. cit. P. 120, pl. XXIX-A

4. Spool with a convex profile, probably an ear ornament. From late Phase

5. Spool (Broken) with a flat profile, probably an Ornament. It is also decorated with deeply incised lotus design within a circle. From late phase

6. Spool with a flat probably an Ear Ornament. It is decorated with perforation on either side. From middle phase.

XIII. CONICAL PIECES: (Pl. XXXIX)

1. A conical piece with a flat base and truncated top just below which is a hole probably to pass a thread through it so that the piece can be suspended and serve as a pendant. Almost similar specimen is noticed at Nasik.

2. A conical piece with a flat base and tapering and pointed top. Just beneath the top is a hole for taking in thread suspension.

3. Gamesman or a chess-man. From late phase.

4. A conical piece with a flat base and a pointed bent top, probably a gamesman or chess-man. From late phase.

5. Votive stūpa with a hemispherical top and flat base. From middle Phase

D. TILES: (PL. XL)

Considerable number of tiles have been picked up from the Śālihuṇḍam Excavations. They are mainly concentrated to S. II and S. III areas and come mostly from late phase and a few from middle phase. They are light red in colour and in general rectangular in shape. They have a circular hole (in certain cases two) and deep grooves along the body. These appear to have been used in the construction of steeple-like sloping roofs. The tiles are slightly convex so that the rain water can pass through the grooves rapidly without giving a chance for the water to stagnate. Tiles also have been noticed at Kōlhāpur[1] in Sāthavāhana levels, at Nāsik in period III and at Nāgārjunakoṇḍa in Ikshvāku period

Along with the tiles a solitary specimen of a decorated brick with number of square cut holes and geometrical design along the border was also recovered. Presumably this might have been used as a ventilator and apparently these square cut holes would have been intended for admission of light and air.

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1. Excavations at Brahmapuri 1945—46 by M. G. Dixit, Op. cit., Pl. XX-B.
2. Excavotions at Nasik and Jorwe, p. 106.

The select specimens are listed below ;—

4. Fragment of a rectangular tile with a circular hole and a rough porous surface. From late phase.

2. Broken rectangular tile with a hole and grooves; surface is porous and convex. From late phase.

3. Fragment of a rectangular tile with porous surface and deep grooves. From late phase.

4. Fragment of a rectangular tile with circular hole and deep grooves. Surface is porous. From late phase.

5. Fragment of a rectangular tile. From late phase.

6. Fragment of a rectangular tile with a groove and a circular hole. From late phase.

7. Fragment of a rectangular tile with a hole and a groove. Surface is porous and convex; from late phase.

8. Fragment of a rectangular tile with hole and groove. Surface is porous. From late phase.

9, Fragment of a rectangular tile with a circular hole. The width of the flat component is 4' 4 / 16", while its thickness is about 1' / 2". From late phase.

10. Broken rectangular tile with a hole and groove. Surface is porous, The thickness of the tile is 1'/16". From late phase.

11. Fragment of a rectangular tile with a groove. Surface is porous. From late phase.

12. Fragment of a rectangular tile with a hole and groove. Surface is porous and convex. From middle phase.

13. Fragment of a rectangular tile with a hole and groove. Surface porous. From middle phase.

14. Fragment of a rectangular tile with two holes and groove. Surface is porous. From middle phase. It is of thickness 9/16".

15. Fragment of a rectangular tile with two holes and a groove. Surface is porous and convex. The width of the tile is 0.7" while its thickenss being 6/16".

16. Broken rectangular tile with a hole. Surface is porous. It is oj thickness 3/4". From middle phase.

17. Fragment of a rectangular tile. From middle phase.

1. Ancient India, Vol. 13, Op. Cit., P. 120, Pl, XXIX-A.

18. Fragment of a rectangular tile. From middle phase.

19. Broken brick decorated with square cut holes at the centre, and crude geometrical design along the border.

E. FINIALS : (Pl. XLI)

About twelve finials were obtained from the excavation. Of the twelve finials, seven from the middle phase, four from the late phase and one finial from the surface level were discovered. Though fragmentary the finials represented here give shape and bear resemblance to those recovered from other ancient Indian sites. Most of them are slipped and contain numerous flanges and tiers. Majority of them are without holes which will be generally seen in their flanges. The solitary finial that is picked up from the surface level contains holes in the flange which probably is intended for inserting some flag like object or to keep the finial in position on a house top. The specimens recovered are crude and are of coarse fabric. Save for one which contains a nail tipped pattern around the body all are undecorative and simple.

Terracotta finials are not uncommon and they are rich in their wide distribution and variety of shapes[1]. At Rāmathīrtham the finials recovered have been dated to the period between the Kushān and the Gupta Age (200 A.D to 500 A. D). Arikamēḍu finials are associated with pre-Arretine layers. Quite good number of finial fragments have also been noticed at Koṇḍāpur in Āndhra Pradēsh in 'Śātavāhana' levels. At Nāgārjunakoṇḍa are also recovered number of finials from lkshvāku period Thus it is suggestive that finials had wide distribution ranging in date 200 A. D. to 500 A. D.

The following are the illustrated examples:—

1. Fragment of a finial with slip multi-flanges and tiers. It is devoid of holes in the flanges. It contains cluster of mortar in the interior. Of coarse fabric, it is treated with red slip. Height 1'2". Base diameter 6½". From middle phase.

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1. Distribution of finial (vide page) 77—'Excavations at Kōlhāpur (Brahmapurī) by H. D. Sankalia & M. G. Dixit. "Specimens from Bhita (ASI-AR ,) 1911-12 Plate XXXIX 23, 48, Plate XXX 69, 92 Kasia Ibid Plate LXVI' Fig 10.
Rāmatirtham (ASI-AR.,) 1909-10. Pl. XLIV, 6, 16,25, 29, 30 & Pl. XLV, 4. Arikamēdu type 146. Ancient India, Vol. 2.
Ujjain in Central India. Annual Report Archaeological Department.
Gwalior 1938-39, Pl. XXI (a) and Vikram-Smriti-Grantha, (Plate opposite, P. 688)
Rairh (Puri Excavation at Rairh, Pl. VII, 49), No. 443. Sambhar (Sahni)-Excavations at Sambhar Plate XIII, g in the Jaipur State P. 77.

2. Fragment of a finial, with numerous flanges and tiers. It is devoid of hole in the flange. Of coarse fabric, it is treated with red slip. Height 8½". Base diameter 6½". From middle phase.

3. Fragment of a finial with flanges and tiers. It is devoid of hole but contains a cluster of a lime mortar in the interior. Of coarse fabric, it is treated with red slip. Height 7". Base diameter 5". From middle phase.

4. Fragment of a finial of receptacle type and multi-grooved exterior. Of coarse fabric, it is devoid of slip. Height 3.3/4". Base diameter 4". From middle phase.

5. Fragment of a finial with flanges and tiers. Of coarse fabric, It is treated with slip. Height 5. ½". Lower base 4.¼". From middle phase.

6. Fragment of a finial with flanges and tiers. Of coarse fabric, it is treated with slip. Height 5.½". Lower base 5". From middle phase.

7. Fragment of a finial with flanges and tiers. Of coarse fabric, it is treated with slip. Height 5.½". Lower base 5". From middle phase.

8. Fragment of a finial with flanges and tiers. of coarse fabric, it is treated with slip. It contains cluster of lime mortar in the interior. Height 4. ½". Lower base diameter 5". From late phase.

9. Fragment of a decorated finial decorations being nail tipped pattern around the body. Of coarse fabric, it is devoid of slip. Height 3". Lower base diameter 5.½". From late phase.

10. Fragment of a finial with flanges and tiers. Of coarse fabric, it is treated with slip. Height 4". Lower base diameter 4". From late phase.

11. Fragment of a finial with a flange. Of coarse fabric, height 4". Lower base diameter. 4.3/4". From late phase.

12. Fragment of a finial with flanges and tiers with six holes in the flanges, probably meant to keep the finial in position on the top of the house or for inserting some flag-like objects. Of coarse fabric, it is devoid of slip. Height 7", lower base diameter 4.1/4". unstratified.

F. MOULDED BRICKS : (Pl. XLII)

The excavation yielded about a half dozen moulded bricks, all of which came from late phase. These bricks with their exquisite ornamentation conspicuously signify the late phase.

The following specimens are illustrated:

1. Brick with Triśūla or Nandipāda ornamentation on one edge and a hole at the centre. The brick measures 10″ x 10½″ x2½″. From late phase.
2. Brick with 'Āmalaka' moulding. It is of thickness 2½″. From late phase.
3. Brick with Swastika design. It measures 8¾″ x 8¾″ x 2″. From late phase.
4. Brick with vaulted design on one edge. It is of thickness 2½″. From late phase.
5. Banded cylindrical brick with one side flattened surface. Length 5½″. From late phase.
6. Banded cylindrical brick with one side flattened surface. Length 4½″. From late phase.

Brick measurements:

In the chart provided below are shown measurements of bricks used at Śālihuṇḍam in different phases. The excavation has revealed distinctly three building phases. Though in early phase no well-planned structural remains could be seen, there is some evidence in the shape of brick floorings or brick platforms. Since brick-bats constitute the majority in the construction of the structures of this phase, the three dimensions of the bricks are not available. The thickness which is only available is 3½″ or 3″.

The middle phase of the Śālihuṇḍam culture is a flourishing one. The structures of this phase are well-planned and aligned. Buildings like Chaitya Gṛihas, monasteries, stone paved pathways and Swastika gateway entrances are note-worthy of this period. The bricks used are fairly large and reveal variety of shapes.

The constructions of late phase indicate the reuse of earlier phase bricks and walls. The moulded bricks that are neatly cut and presumably of the Gupta period, appear to have been used in the repair works or in the reconstruction of the monasteries of this phase.

MEASUREMENTS.

	Max.	Min.	Nor.
A. Middle Phase:			
Length	23″	17½″	20″
Breadth	11½″	7″	9½″
Thickness	3″	2½″	2¾″
B. Late Phase:			
Length	20″	17″	18″
Breadth	11¼″	7″	7½″
Thickness	3″	3″	2½″

G. STONE OBJECTS:

A variety of stone objects numbering forty were obtained from the excavation. They mostly come from Late Phase and a few from Middle Phase. They are absent totally in Early Phase. The material used is mostly sand stone. A solitary specimen of neolithic tool of basalt and a quartzite hexagonal shaft are the other materials recovered from the excavation. They include torso of Buddha, Bōdhisattva Padmapāṇi, querns with mullers, uprights of railing, cross bars with lotus designs, Harmikās and inscribed slabs.

The following is the list of illustrated examples:-

1. Sand stone standing image of Bōdhisattva Padmapāṇi holding padma in the left hand. The right hand seems to hold a Vēeṇa or some musical instrument. The head-dress and the Kuṇḍalas can be made out. The figure is crude, cursive and vigorous. Visible length is 8½″. Unstratified.

Torso of Buddha with drapery on body. Only arm pit is extant. The style resembles Amarāvati third structural period. The modelling is coarse and clumsy. Length 1′ 1″. breadth 7″. From late phase.

Querns,[1] *Mullers and Pestles :*

Two querns were recovered from the excavation. They are all made of sand stone and probably used in getting cereals and spices ground on querns with the help of the Mullers. Similar querns and mullers though not of the

1. The oldest form of quern in India is the saddle slab quern. They were noticed in plenty at Mohēnjōdārō and Harappa. They occur from Chalcolithic ruins, 'Taxila' by John Marshall.

same material have been met with in the ancient sites like Nāsik, Kolhāpur, Taxila and Saṅkaram.

3. Red sand stone stool quern, four legged and undecorative. The utility of this is probably for grinding spices or cereals, on it with the help of the pestles. Length 11½″; height 4¾″; thickness 1″, breadth 7½″. From middle phase.

4. Sand stone saddle quern with concave top. Crude and irregular. Height 2 1/2″; Lenght 9″; Width 5″. Unstratified.

Two mullers and a pestle, all of sand stone were obtained from excavation. They are all broken and damaged. Of the three, two are from middle phase and the remaining one is a collection from the unstratified area.

5. An oval shaped muller of sand stone cylindrical in shape with round section. Lenght 7″; diameter 3 ; from middle phase.

6. Pestle of sand stone with a bulk at one end (broken) with triangular section. Length 4′; Diameter of the top 2.3″. From middle phase.

7. Small muller of sand stone rectangular in section. Length 4″, width 2″; Height 1 3/4″. Unstratified.

8. Sand stone drain with narrowing passage. These are generally used as an outlet or inlet for water. They will be fixed to the top of the building to serve as an outlet for the rainwater or they may even be used as drains for inlet. Length 1′6″; Breadth 5′8/10″; Height 6″. From middle phase.

9. Sand stone drain with a narrowing passage,. The interior of the passage is lime coated. Length 1′6″; Height 5/2″. From middle phase.

LOTUS MEDALLIONS :

The excavation yielded about seven sand stone lotus medallions of which six are exclusively from late phase and the remaining one is from the unstratified area. These may be cross bars or 'suchis' of railing with lotus design.

10. Lotus medallion with Pita sunk in the centre. Length 11″; Breadth 9 1/2". From late phase.

11. Lotus medallion. Length 7 1/2″; Breadth 5/12″. From late phase.

12. Lotus medallion. Length 7″; breadth 5 1/2″. From late phase.

13. Lotus medallion. Length 7 1/2″; breadth 6″. From late phase .

14. Lotus medallion. Length 7 1/2″; breadth 6″. From late phase.

15. Lotus medallion. Length 12″; Breadth 9″. From late phase.

16. Lotus medallion. (Fragment). Unstratified.

17. Sand stone circular disc with central cavity. Eight petalled lotus is sunk around the cavity. This may be a basement of image with a cavity as a socket for the image to take in. Diameter of the disc 1′ 1″; Diameter of the cavity 5 1/2″. From late phase.

18. Upright of a railing decorated with half lotus design on sides and is provided with a socket at one end. Length 8″; breadth 5″; thickness 3″. From late phase.

19. Upright of a railing decorated with a half lotus design and a row of oblique strokes on one side. The socket to take in cross bar is extant. Length 8 1/2″, breadth 8 1/2″, thickness 4″. From late phase.

20. Upright of a pillar or a railing with the socket at the top and a lotus design on the side. Length 1′2 1/2″; breadth 8 1/2″; thickness 1 1/2″.

21. Upright of a railing with a socket at one side. It is devoid of design. Length 10 1/2″; breadth 5 1/2″; thickness 5 1/2″. From late phase.

22. Upright of a railing with sockets on two sides and complete lotus designs on the other sides. Breadth 5″, thickness 4½″. From late phase.

23. Sand stone pilaster with a square cut at the top. Round in section. Length 21″. From late phase.

24. Sand stone pilaster with a square cut at the top. Rectangular in section. Length 25″. From late phase.

25. Sand stone octagonal shaft. Length 24″. From late phase.

26. Lime stone circular base of a stupa with a circular cavity at the centre. Diameter of the base 17″ and of the cavity 7″. Unstratified.

27. Sand stone circular disc. From middle phase.

28. Drawing stone with sockets on one side. It will be generally fixed at the rooves. Or this may be a basement for an image. Length 19″, height 9″. From middle phase.

29. Quartzite, hexagonal shaft resembling a miniature Āyaka pillar. Length 2′ 2″; From middle phase.

30. Polished black stone stand with irregular depressions on the sides. From late phase.

31. Neolithic stone axe of basalt. The occurrence of the solitary specimen from this locality is significant. Unstratified.

32. Sand-stone relic casket with hemispherical dome and spuare cut stand probably resembling a Harmika or a receptacle at the top. Unstratified.

33. Sand-stone relic casket with hemispherical dome and square cut stand probably resemble a Harmikā at the top. Unstratified.

34. Sand-stone receptacle or Harmika surmounted by *stupa.* Unstratified.

INSCRIBED SLABS:

About six inscribed slabs mostly flooring slabs of the paved foot paths and veneer stones of the votive *stūpa* in fragments were obtained from late phase of the Śālihuṇḍam Culture. The inscriptions on the slabs are worn out and are engraved in both box-headed or shell characters 'Saṅkhalipi'. They are illegible and no reading could be made out.

1. Inscribed slab. The inscription on it is illegible. From late phase.
2. Inscribed slabs. Inscription is illegible. From late phase.
3. Inscribed slabs, in two pieces. Inscription is illegible. From late phase.
4. Inscribed slabs. Inscription is illegible. From late phase.
5. Inscribed slabs. Inscription is illegible. From late phase.
6. Inscribed slabs. Inscription is illegible. From late phase.

About 30 small inscriptions [1] engraved on the steps from the foot of the hill leading to the Mahāchaitya on the top, were noticed. They are assignable to the date ranging from early centuries of the Christian Era to 7th-8th Cent. A. D. Of these thirty inscriptions, majority of them are in the early characters and a few are in the floral shell characters (Ch. Nos. - 2, 10, 23, 25, counted from the lowest step upwards), and others in ornamental Brāhmī (Cf. Nos. 3, 4 etc.) beside a single exception of an inscription in Kalinga type (No.22) datable to 7th 8th Cent. A. D. The inscriptions are all pilgrims records who left their names at this place.

H. STUCCO OBJECTS : *(Pl. XLIII)*

The stucco objects from the excavation number 12, and show high degree of workmanship. They include human and animal figurines, lotus medallions and floral designs. They are moulded in the case of human figures in the round or square. They occur only in middle phase and completely disappear in early and late phases. The following specimens are illustrated.

1 They have been copied by Mr. H. K. Narasimhaswamy, Government Epigraphist.

1. Head of a male figurine moulded in the round. The nose and lips are prominent.
2. Bōdhisattva moulded in the round. Kuṇḍalas and the headgear are prominent.
3. Grotesque figure. The eyes are indented and mouth is wide opened.
4. Head of a human figurine-Grotesque-moulded in the square. The eyes are prominent with blunt nose. The figure is badly mutilated.
5. Head of a Naga (serpant). From period II. (S. H.-R. I).
6. Head of a Lion. Badly mutilated and disfigured. From middle Phase (S. H.-R. 8).
7. Lotus medallion with a pita at the centre. From middle phase (S. H.-R).
8. Lotus medallion with a pita at the centre (broken). From middle phase (S. H.-R).
9. Fragment of a flower with floral designs. From middle phase (S. H.-R).
10. Fragment of a flower with floral ornamentation. From middle phase (S. H.-R).
11. Lotus with five petals and bud at the centre. From late phase (S. H.-R).
12. Fragment of a flower with floral design. From middle phase (S. H. R).
13. Fragment of a flower with floral design. From middle phase. (S. H. R).
14. Fragment of a flower with floral design. From middle phase (S. H. R).
15. Stucco piece decorated with meandering creeper and stalks design. From middle phase.

J. IRON OBJECTS[1] : (Fig. 35)

The excavation yielded ten iron objects. They include nails, arrow-heads stilus, knife blades and iron dowels.

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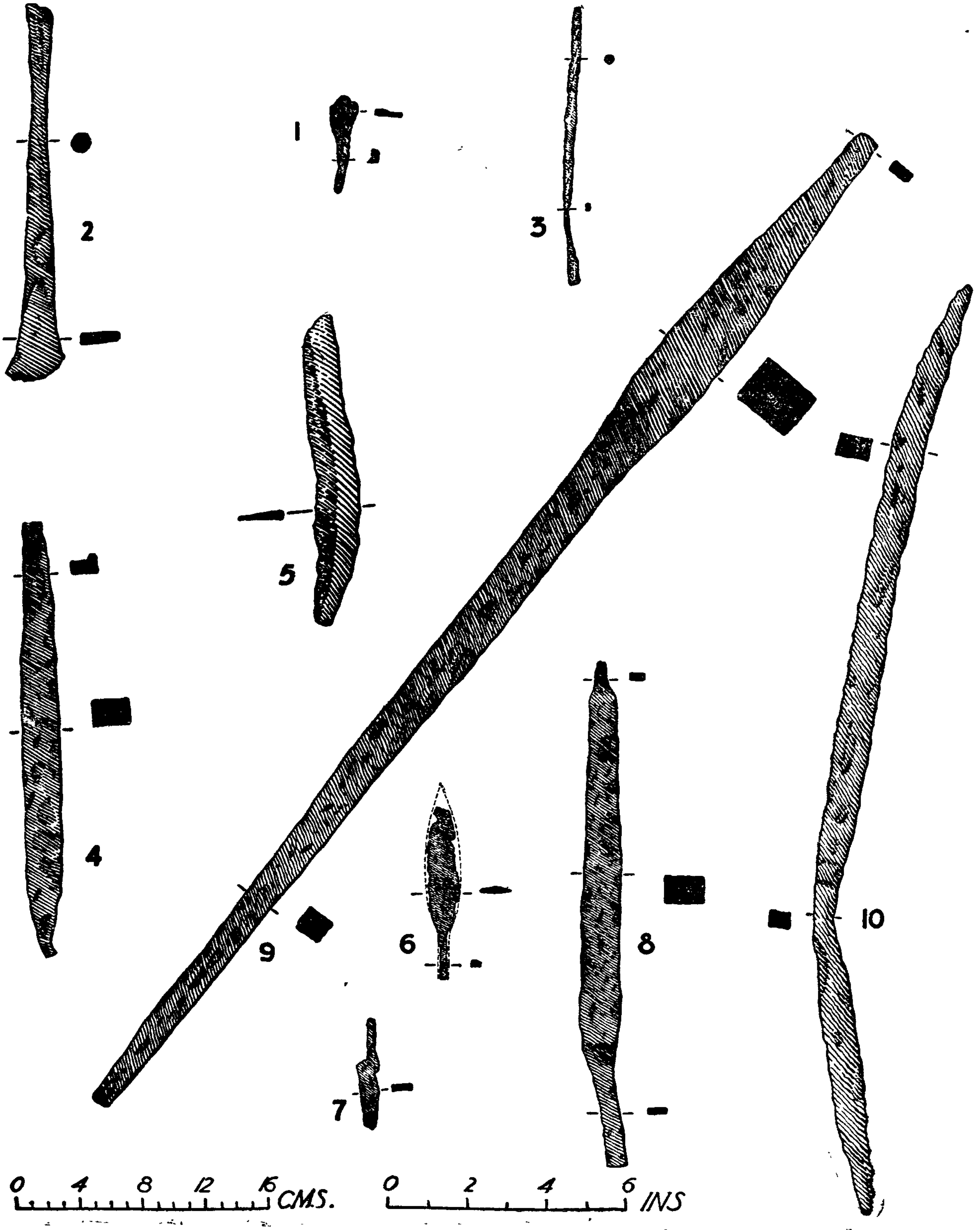
1. The iron objects (except R-3) have been chemically cleaned and examined by Assistant Archaeological Chemist, Hyderabad, the gist of whose report is as follows:

The iron objects of Śālihuṇdam excavation are in the excellent state of preservation. All the objects are having the metal core. They have been forged to shape. No conclusion can be arrived at, without the study of the soil in which they lay buried.

FIG. 35



Conspicuously the iron objects are absent in period I and come from middle and late phases. The select specimens are listed below.

1. Nail of rectangular section with flat shank and hoop-head (2½"x½" to 1/3"). From middle phase (S. H. R.-1).

2. Nail of rectangular section with flat shank and hook-head (9 1/2"x3/4, to 11/2" broad at end). From middle phase (S. H. R. 1-a)

3. Stilus (7" x 1/4"). From late phase (S. H.R.-2).

4. Bar or hammer (10 9/12 x 10/12"). From middle phase (S. H. R.3)

5. Knife-Blade (7" v 3/4" x 1/4"). From late phase. (S. H,-R-4).

6. Arrow-head-tanged. (4 1/4"x3/4" maximum breadth). From late phase (S. H.-R. 5).

7. Arrow-head-tanged. (9 7/12"x 1" maximum breadth). From late phase (S. H.-R. 6).

8. Bar or hammer (12 1/4" x 1" x 3/4" to 1/2" x 1/4"). From middle phase (S. A-R. 7).

9. Iron bar or dowel. It is fixed generally to the stone revetment walls. (30½" x 1 ½r x 11/4/to ½"x 1/2). From late phase (B. H. R-8).

10. Iron Bar or dowels. It is fixed generally to the stone revetment walls. (23 1/2" x 3/4" x 1/2). From late Phase (S. A.-R. 8c).

K. IVORY AND SHELL OBJECTS (Pl. XLIV)

The following specimens are illustrated.

1. Rod or needle with a pointed end; the top of the end is broken. Length 2-4/10". From middle Phase (S. H. R-1).

2. Fragment of a bangle of shell, rectangular in section. From middle phase (S. H.-R. 2).

3. Fragment of a bangle of shell, rectangular in section. From middle phase (S. H.-R. 4).

4. Fragment of a bangle of shell, rectangular in section. From middle phase (S. H.-R. 4a).

CONCHES : (Pl.XLIVA)

Five conches of which two are inscribed[1] (Pl. XLIV) and the remaining three are uninscribed were recovered from middle phase. They appear to have

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1. Inscriptions on conch shell have been examined and deciphered by Dr. D. C. Sircar, Govt Epigraphist, Ooty.

been used as bugles. Their occurrence in the vicinity of a monastery is significant. They bear a hole at one end which seems to have been meant to allow a thread to pass through for suspension. Conches of almost similar size bearing inscription have been discovered from the temple of 'ASHTBHUJASVĀMI' at Nāgārjunakoṇḍa.[1]

5. Conch--Uninscribed. From middle phase (S. H. K.-7)

6. Conch--Uninscribed. From middle Phase (S. H. R. 7 a)

7. Conch—Uninscribed. From middle Phase (S. H. R, 7b).

8. Conch—Inscribed in Brāhmī Characters, Begins with a symbol probably a monastery plan, and reads[2] 'GOVALAVYSA PIGASA DANAMS (a) LIP (e) DAKA 'CHIDIYASA'. ("The gift of Govalaya Piga in favour of the Chetiya at Śālipētaka"). It refers to the Buddhist Chaitya at Śālipēṭika (Modern Śālihuṇḍam). The donor or the benefactor of the conch bearing the inscription seems to one Piga (Pinga), an inhabitant of Govalaya. From middle Phase S. H. Z. 7c).

9. Conch--Inscribed in Brāhmī characters, read[3] "GAHAPATI AUBUDHISA BHARIYA-CHADAKAYA DANA SALIPATAKA THU (SA) KATĀKE". "The gift of the chadaka, wife, of the house-holder Aubudhi at Thubhakataka in Śālipēṭaka"). The name Sālipēṭaka mentioned here is apparently Śālipēṭaka of the above inscription (S. H.-R. 7c). Thubhakataka appears to be the name of a religious establishment in which thuba probably stands for Sanskrit Stūpa. From middle phase (S. H.-R. 7d)

10. Bone Piece (Vertebra?). From late phase (S. H.-R. 5).

11. Bone Piece (Vertebra?). From middle phase (S, H.-R. 3).

L. *RELIC CASKETS* : (*Pl. XLV & XLVa, XLVb,* XLVc)

Earlier excavations have[4] yielded three crystal reliquaries stone caskets from the Mahā Chaitya. The first crystal reliquary discovered in a rectangular karaṇḍaka contained Swarṇapushpas. The second crystal reliquary in a rectangular receptacle contained five gold flowers in three bits. The third crystal reliquary which is most intersting among them is the perfect representation of a miniature *Stūpa*. The gold flowers in five pieces were found in this casket.

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1. Excavations at Nāgārjunakoṇḍa—1957—58, R report unpublished.
2. Inscription is deciphered by Dr. D. C Sircar, Govt. Epigraphist, Ooty,
3. Inscription is deciphered by Dr. D. C. Sircar, Govt. Epigraphist Ooty.
4. Annual Report of the Archaeological Survey of India, 1919-20, Epigraphia Indica, VOl. XXV pp. 135 ff.

Another stone relic box measuring 14″ x 12″ x 5″ with a small rectangular cavity of 5″ x 5″ x 3″ in the centre perhaps to serve as a receptacle was noticed in the centre of a stūpa of 25′ diameter at a distance of about 12 to the west of the Mahā Chaitya. This *Stūpa* was opened by a priest from Northern India and was reported to have found nothing inside the box.

The present operation has yielded four silver caskets in Terracotta receptacles from a stūpa of 10′ diameter that lies to the west of the apsidal Chaitya and to the north of the Mahā Chaitya on the top of the hill. Casket No. 1 (Pl. XLV), which was in a Terracotta receptacle without lid was discovered in a socket of 3″ cut in one of the bricks of last outer ring. This contained five gold flowers with a piece of bone (?). The remaining three silver reliquaries Casket No. II, Casket No. III and Casket No. IV (Pl. XLV) noticed in Terracotta receptacles with lids picked up from the periphery of the *Stūpa*.The recovery of all the caskets from the periphery of the *Stūpa* is quite interesting. Similarly the crystal caskets[1] recovered from the Amarāvati Mahā Chaitya come from the Southern Āyaka Platform instead of from the centre of the *Stūpa* It is suggested that these caskets are consecrated probably during the time of the renovation of the Stūpas or as the belongings of a man of great importance. Mr. M. G. Dixit [2] connotes the large casket of Triurī by the general nomenclature, as 'Mañjūsha' and the inner or the smaller receptacles which were contained in turn as "Samuḍgakas". Caskets are known to the Indian literature as Mañjūsha that signify a box or a receptacle. Samudgaka and Karaṇḍaka are the variants of the same name but from the analogies taken from Bhaṭṭiprōlu, Ghaṇṭaśāla and other Indian sites it appears that Mañjūsha probably represents larger vessel and Samuḍgaka denotes smaller one.

The small silver caskets that have been noticed in the cylindrical Terracotta receptacles at Śālihuṇḍam may be termed as Samuḍgakas, while the containers may be Mañjūshas. But, however, the typological analysis of these two classes to determine their chronological limits is yet to be attempted.

1. Trial Excavations at Amarāvati, 1958—59.
2. Excavations at Tripuri by Mr. M. G. Dixit, p.

DESCRIPTION OF THE CASKETS IS AS FOLLOWS :—

CASKET No. 1:—Contents.

(a) Terracotta receptacle without lid
Height ... ... 4.4/10″,
Lower diameter ... 3.3/10″.
(b) Fragmentary Silver Casket:
Diameter ... ... 1.3/10″.
Contents of the Silver Casket :—
1. Swarṇapushpas ... ... 5 (Five).
2. Bone Piece (?) ... ... From middle phase

CASKET No. 2 :—

(a) Terracotta receptacle with lid.
Height ... ... 4.4/10″.
Lower diameter ... ... 3.1/2″.
(b) Silver Casket–Broken. Diameter ... 1·3/10″.
Contents of the Silver Casket:—
(1) Swarṇapushpas ... ... 7 (Seven).

CASKET No 3 :—

(a) Terracotta Receptacle with lid
Height ... ... 4.2/10″.
Lower diameter ... ... 3.4/10″.
(b) Silver Casket (Broken). Diameter... 1.3/10″.
Contents of the Silver Casket:—
(1) Swarṇapushpas ... ... 6. (Six).
From middle phase.

CASKET No. •4 *:–Contents.*

(a) Terracotta receptacle with lid.
Height ... ... 3.7/10".
Lower diameter ... ... 3.4/10".
(b) Silver Casket–Broken. Diameter 1.3/10".
Contents of the Silver Casket:–
(1) Swarṇapushpas ... ... 6 (Six)
From middle Phase.

The Terracotta receptacles are in cylindrical shape resembling 'Bharaṇi and the small silver caskets are in domical shape.

M. COINS[1]: (*Pl. XLVI*)

Only four coins were obtained from the Sālihuṇḍam Excavations. Of the four coins one is a silver punch marked coin (Early Phase); two of them are lead Śātavāhana coins (Middle and Late Phases) while the fourth one is a copper Puri-Kushān coin (Late Phase). They have been identified by Dr. D. C Sircar; Govt. Epigraphist, Ooty, whose report is as follows:-

1. Reg. No. III. Silver; Round (Punch-marked) wt. 1.933 grms. or 29.72 grs.·········S·········in·········

Obverse:—Solar, an animal with the beaks (?) and some other marks around the plan.

Reverse:—Two (or three?) marks. From early phase.

2. Reg. No. II. Lead; Square; wt 2.9888 grms or 46.02 grs···S······In......

Obverse &

Reverse: Obliterated. From middle phase.

3. Reg. No. IV:S-Lead; Round wt. 4.7539 grms or 73.19 grs ....S ....In

Obverse:—Hill of three peaks with a wavy line below, Part of legend in Brāhmi character reading 'TASA' (Siri Śātavāhana.)

Reverse : Ujjain symbol, each orb of which is represented by a pellet with two surrounding circles. From late phase.

4. Reg. No. I; Copper, Round wt. 7.0788 grms. or 109.01 grs.

S.............. In———

Puri-Kushan coin:

Obverse; Rude figure standing.

Reverse : A nude figure with a crescent above on the left. From middle phase.

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1. Coins have been chemically cleaned and examined by the Archaeological Chemist in India Dehra Dun.

N. STEATITE:

A solitary specimen of steatite seal [1] was obtained from the excavation.

1. Seal - Oval in shape, contains an inscription in early Brāhmī characters engraved in relief. The characters engraved are box-headed alphabets assignable to 4th-5th Cent. A.D. The last five letters read '(JYĒ)SHTHĀNANDĪNAḤ'. Probably stands for an official designation of 'JAYĒSHTHĀNANDIN'. From middle phase.

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1. Seal is identified by Dr. D. C. Sircar, Govt. Epigraphist, Ooty.

APPENDIX

INSCRIPTIONS FROM ŚĀLIHUṆḌAM[1]

The Sālihuṇḍam inscriptions examined in the office of the Government Epigraphist for India may be classified under three heads according to the material on which they are engraved. There are two inscriptions incised on conch shells and thirteen on pot-sherds while the largest number of epigraphic records coming from the site are on stone. Photographs of the conch-shell and pot-sherd inscriptions together with one stone record were received from Mr. A. S. Gadre, Superintendent, Department of Archaeology, South-eastern Circle, Visakapatnam, while the rest of the stone inscriptions were copied by Mr. H. K. Narasimhaswami, now Assistant Superintendent for Epigraphy, Ootacamund.

Pot-sherd Inscriptions: (*Pl. XLVII to LIX*)

The characters of these records are Brāhmi, their language being Prākṛit. They may be assigned on palaeographical ground to dates ranging between the first century B. C. and the third or fourth century A.D. Unfortunately most of these records are fragmentary.

Of the six inscriptions (Nos. 1–6) represented in Photograph I, Nos. 1–3 appear to belong to the first century B. C. No. 5 to the first or second century A. D. and Nos. 4 and 6 to the third century A. D. Of these No. 6 has been written in ornamental characters formed by dots within double line. No. 1 reads(*NA*)*kupoua*–or,(*Na*) *kulāna*) which seems to be a personal name. Whether some letters have broken away before the damaged *akshara* read at the beginning of the record as *na* cannot be determined; but no letter has been lost after *na* at the end. The person in question may have dedicated the earthen object, on which his name was incised, to the old Buddhist establishment at Śālihuṇḍam. No. 2 reads *Bamhanasa*........., "of the Brahmaṇa...", the name of the

8. These have since been noticed by the Government Epigraphist for India in his Annual Report on Indian Epigraphy, 1955-56, Nos, 22–110, pp. 26-30.

Brāhmaṇa, who appears to have offered the inscribed object as a gift to tne said establishment, being lost. No letter is lost before the beginning of the epigraph. No. 3 reads··· *(dha) ḍagē saghasa*...There appear to be some letters lost at both the ends of the epigraph. The purport of the record is not clear Whether *saṁghasa* here has to be interpreted as referring to a gift "for (i.e., in favour of) the community of Buddhist monks" is not certain. No. 4 reads... *kasa dighamajhima*······ which contains parts of two expressions, the beginning of the first and the end of the second being lost. The first of the two expressions may have contained a personal name in the sixth case-ending while the second may have been an epithet referring to the Buddhist works entitled *Dīghanikāya* and *Majjhimānikāya.* It may be recalled in this connection that the expressions *dīgha-majjhima-nikāya-dhara* and *dīgha-majhimapaṁcha-matuka-dēśaka-vāchaka* are known from the Nāgārjunakoṇḍa inscriptions to have been as epithets applied to Buddhist monks. No. 5 reads *chadasa patri* in which the word *patri* (Sanskrit *patra*) apparently indicates the earthen object bearing the epigraph· The inscription may be translated: the container belong to Chada (Sanskrit *Chandra*)." But the name of the person, who owned the thing and appears to have dedicated it to the Buddhist establishment, is uncerta in in as much as the letter read as *da* in the name may also be read as *ja.* Moreover some letters before *cha* may have broken away, although there is no letter lost at the end of the epigraph. No. 6 reads ···*Mikasa Aya*...which contains two expressions, both of them fragmentary. One of the two expressions appears to have contained the name of the person who owned the earthen container in question and possibly dedicated it to the Buddhist monastery.

Photograph II contains representations of five inscriptions (Nos. 7-11). Of these, Nos. 7-8 may be assigned on palaeographical grounds to the first century, No. 11 to the second century and Nos. 9-10 to the third or fourth century A.D. No. 7 reads *Visāgasa,* "of Visāga"· Whether some letters have been broken away after this cannot be determined. No. 8 seems to read *(Na) mo (ja)* which looks like the name of a female. There may have been some letters lost after *a*. No. 9 reads *Paṁchavirasa,* "of", in which Paṁchavīra is apparently a personal name. In later Buddhist literature, the five Dhyāni Buddhas are sometimes called the *Pañcha-vīra*; but there seems to be no reference to these in the inscription under notice. No. 10 reads *Phaulisa pāṇi - pōgaliks,* "Phahuli's *pāṇi-pōgalika*". In this, Phauli is the name of a person who seems to have dedicated jthe *pāṇṭ-pōgaltka* to the Buddhist establishment. *pāni-pōgalika* no doubt indicates here the earthen container bearing the epigraph, although its exact meaning

Photograph III contains representations of two inscription (Nos. 12–13), both of which are palaeographically assignable to a date about the third century A.D. No. 12 reads *ya dana pā [tia] riya-parivēṇēdakāhina-bū(?)hāya puvabābitīya.* The first expression in this record, which is fragmentary, seems to be the name of a female in the sixth case-ending, her *dana* (*dana-gift*) being the object to be recorded in the inscription. The real import of the '*buha*' in the south 'and *babita* in the east' and their relation to the '*ariya pariven*' in the west are difficult to determine. The expression *ariya-parivena* indicates 'a hut forming the private chamber of a Buddhist monk'. No. 13 reads *dugabhasa dakhinakonasa (a)*. Some letters at the end of the record are certainly lost, but it is uncertain whether some at the beginning are also similarly lost. The purport of the record is not clear.

CONCH-SHELL INSCRIPTIONS

Of the two inscriptions (Nos. A and B) on conch-shells, the first (No. A) begins with a symbol and reads. *Govalavasa Pigasa danai S (a) lip (e)-daka-chediyasa,*"the gift of *Gavalaya* Piga in favour of the *Chetiya* at Śālipēṭaka". It refers to the Buddhist *Chaitya* at Śālipēṭaka (modern Sālihuṇḍam). The donor of the conch bearing the epigraph seems to have been Piga (Ping) an inhabitant of Govalava. The other conch-shell inscription (No. B reads: *gahapati-Aubuh-isa bhariya-Chadakaya ana Sālipātaka Ehu (sa) katake*, "the gift of Chadaka, wife of the house holder Aubudhi, at Thubhakataka in Śālipāṭaka." The name Sālipāṭaka is no doubt a variant of Śālipēṭaka as found in the other epigraph noticed above while Thubhakaṭaka seems to have been the name of a religious establishment; in which *thubha* probably stands for Sanskrit *stūpa.*

Stone inscriptions.

Of the stone inscriptions, the most intresting is the one, a photograph of which was received from Mr. Gadre. It is assignable on palaeographical grounds to a date about the second century A.D. and reads *Dhamarano Aśōka-strino,* "of the *Dharmarāja Asōkasiyi*". It is well known that, in Prakrit records; the word śirī (srī) was either prefixed or suffixed to the proper name. The king mentioned in the epigraph under study is therefore Aśōka. The name reminds us of the Celebrated Maurya emperor Aśōka (circa 269–232 B.C.) who is known to have annexed to his empire the country of Kaliṅga. Śālihuṇḍam, the find-spot of our record, seems to have formed a part of Kaliṅga. As a matter of fact, the ancient

city of Samapa, which is near modern Jaugada in the Ganjam District of Orissa and was the administrative head-quarters of the South Kaḷiṅga in the days of Mauryas, is not far away from Śālihuṇḍam.

The epithet *Dharmarāja*, applied to Aśōka in the inscription under notice is interesting. In early Buddhist literature, the epithet is applied both to the Buddha and to a *Chakravartin*, i.e., an imperial ruler, while Aśōka is called Dharmāśōka and represented as a *dvīpa-chakravartin* (i.e. an emperor holding sway over Jambudvīpa). The Hathigumpha and Mañchapurī cave inscriptions of about the first century B.C represent the mighty Kaḷiṅga king Khāravēla (called both *sirī-Kāravēla* and *Kāravēla sirī*) not only as *Kaḷiṅga-chakravartin* but also as *Dharmarāja* . In an early inscription from Ayōdhya, a ruler, possibly named Dhanadēva, is styled *Dharmarāja*. In later inscriptions of Southern India, certain rulers of the Vākāṭaka, Pallava and Kādamba royal families are endowed with the epithet *Dharmamahādhirāja* or *Dharmamahārājādhirāja*, in which the word *rājan* has been substituted by *mahārāja*, *adhirāja* or *mahārājadhiraja* that became popular in later times.

It is thus tempting to identify *Dharmārāja* Āśōka, for the construction to which the inscribed stone under notice belonged with the Maurya emperor of that name. But the difficulty is that, while Maurya Aśōka flourished in the third century B.C., the Śālihuṇḍam inscription in question does not appear to be much earlier than the? century A. D. The inscription was therefore engraved about five hundred years after the time of the Maurya emperor. This raised the question whether Aśōka of the Śālihuṇḍam inscription was really a later ruler of Southern Kaḷiṅga, who flourished about the second century A. D. The possbility of the inscribed stone being fixed as a distinguishing label half a millennium after the construction of the orginal structure is no doubt difficult to prove without further light on the subject and the second alternative suggestion may appear to be less risky in the present state of our knowledge. But it may not be impossible to believe that an ancient tradition ascribing a Buddhist structure at Śālihuṇḍam to Maurya Aśōka was current in the locality and that the label was affixed at a later date.

Among the epigraphs copied by Mr. H. K. Narasimhaswami, there are altogether 30 small inscriptions engraved on the steps from the foot of the hill leading to the *Mahāchaitya* on the top. The dharacters at these are assignable to dates ranging from the earlier centuries of the Christian era to about the

7th or 8th century A.D. Some of them are in florid shell characters of. Nos- 2, 10. 23-25 counted from the lowest step upwards and others in ornamental Brāhmī (of. Nos. 3, 4 etc.) The majority of these inscriptions are in earlier characters; but No. 22 is in characters of the Kaḷiṅga type assignable to about the 7th or 8to Century A. D.

The inscriptions appear to record names, perhaps of pilgrims who visited the place. But the decipherment of even those in Brāhmī characters, which appear to be the earliest in the series, is rendered difficult by the ornametation of the letters. Some of them read *Uvagdha samsara*, *Dēvavihamga*, etc. The records in the so called shell-characters, showing further ornamentation of the letters, probably stand mid-way in respect of date between the Brāhmī inscriptions and the epigraph of the 7th or 8th century A. D.

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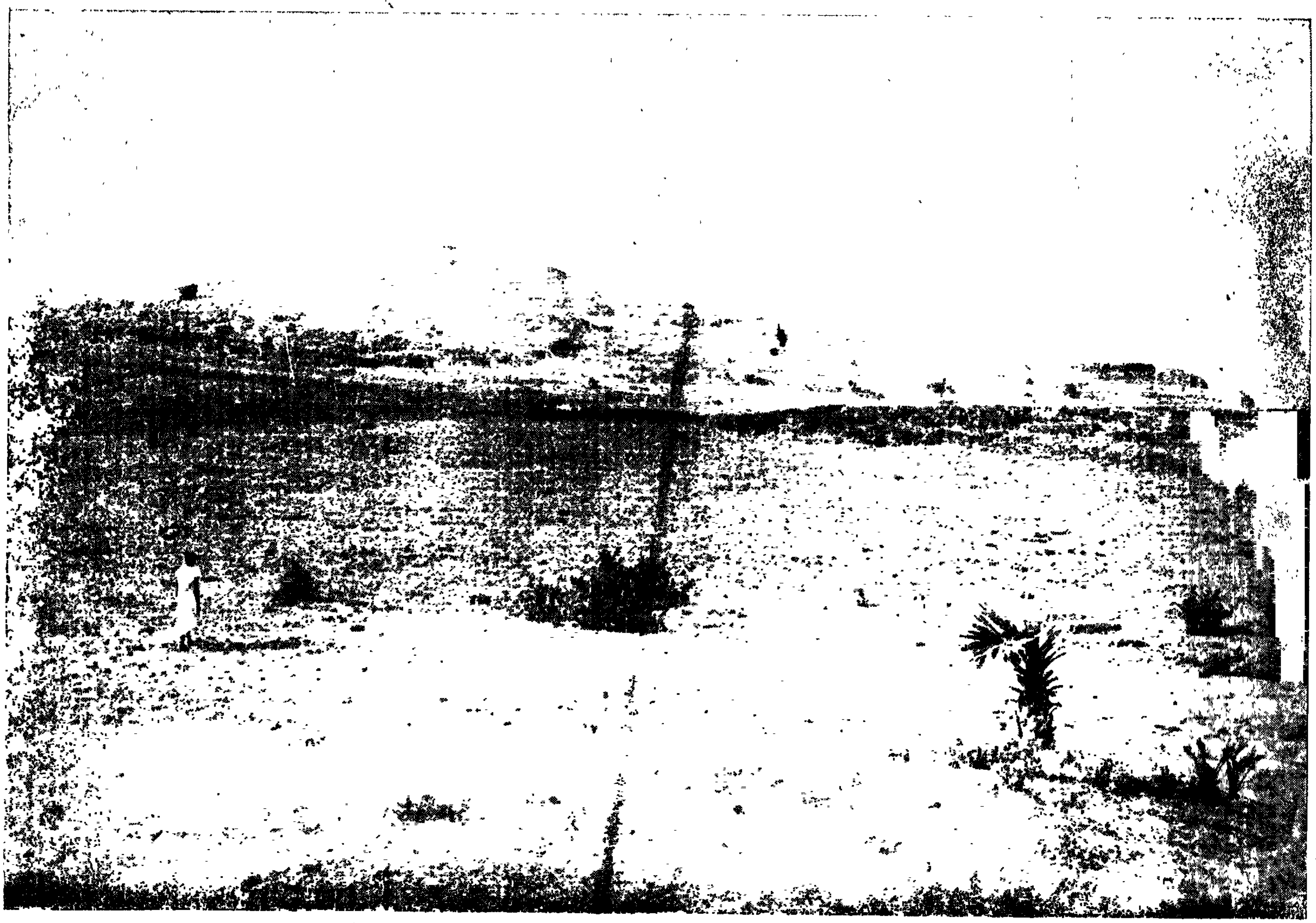
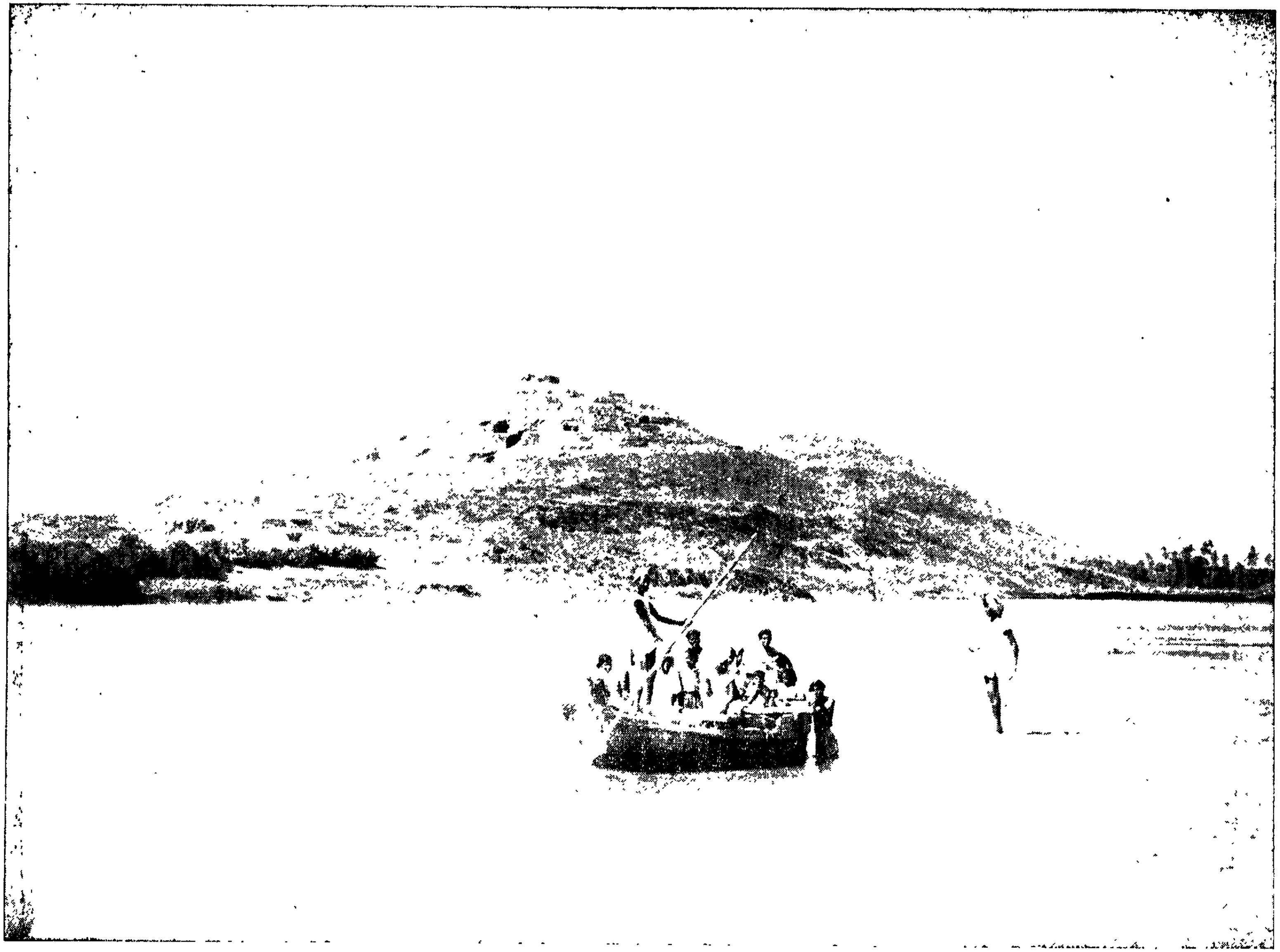
1. It is reported that some inscriptions discovered at Śalihundam speak of "the Śalipataka *Mahāvihāra* situated on the Mahōdaka *Parvata*".

Pl. I



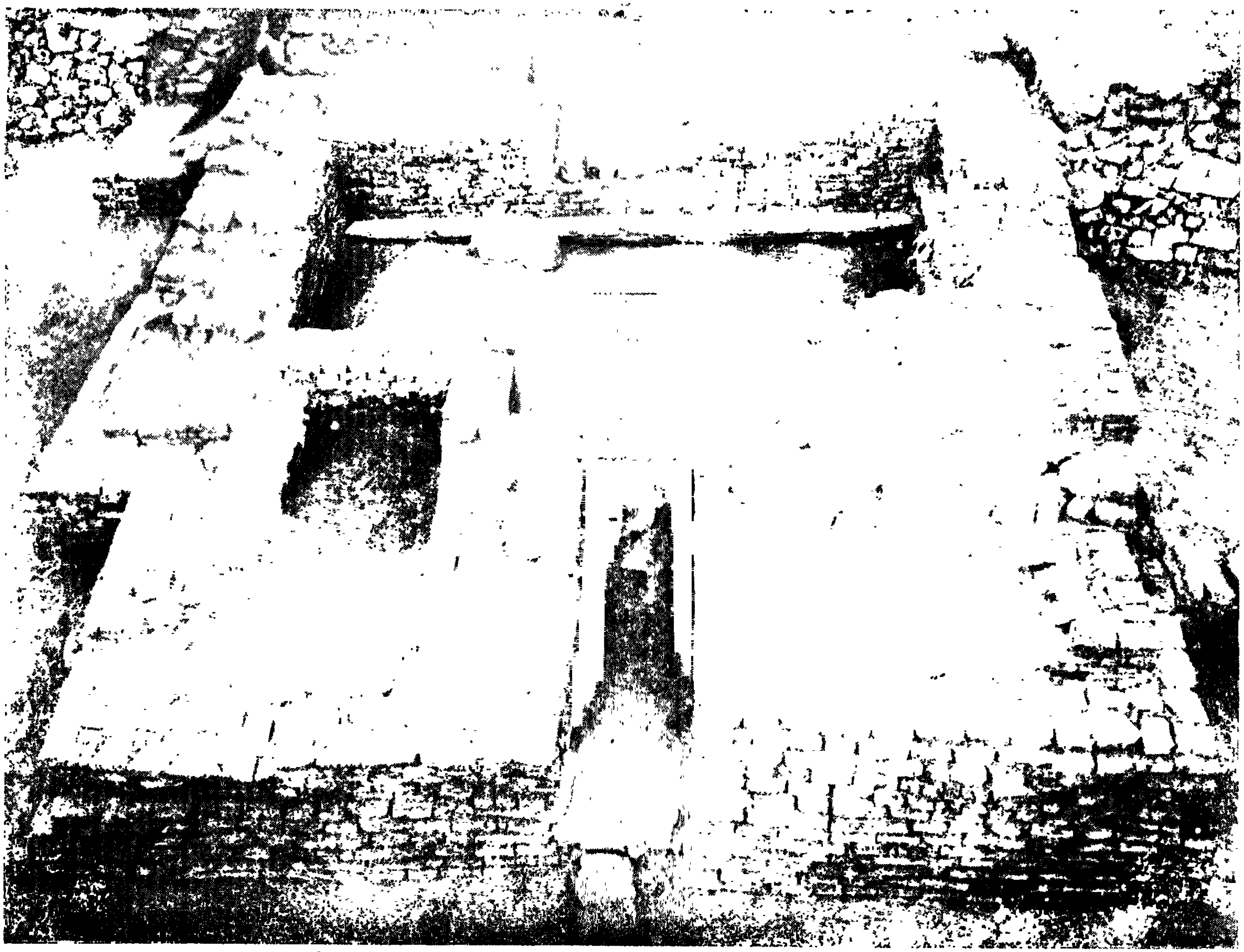
SĀLIHUNDAM hill after the clearance of vegetation.

Pl. II



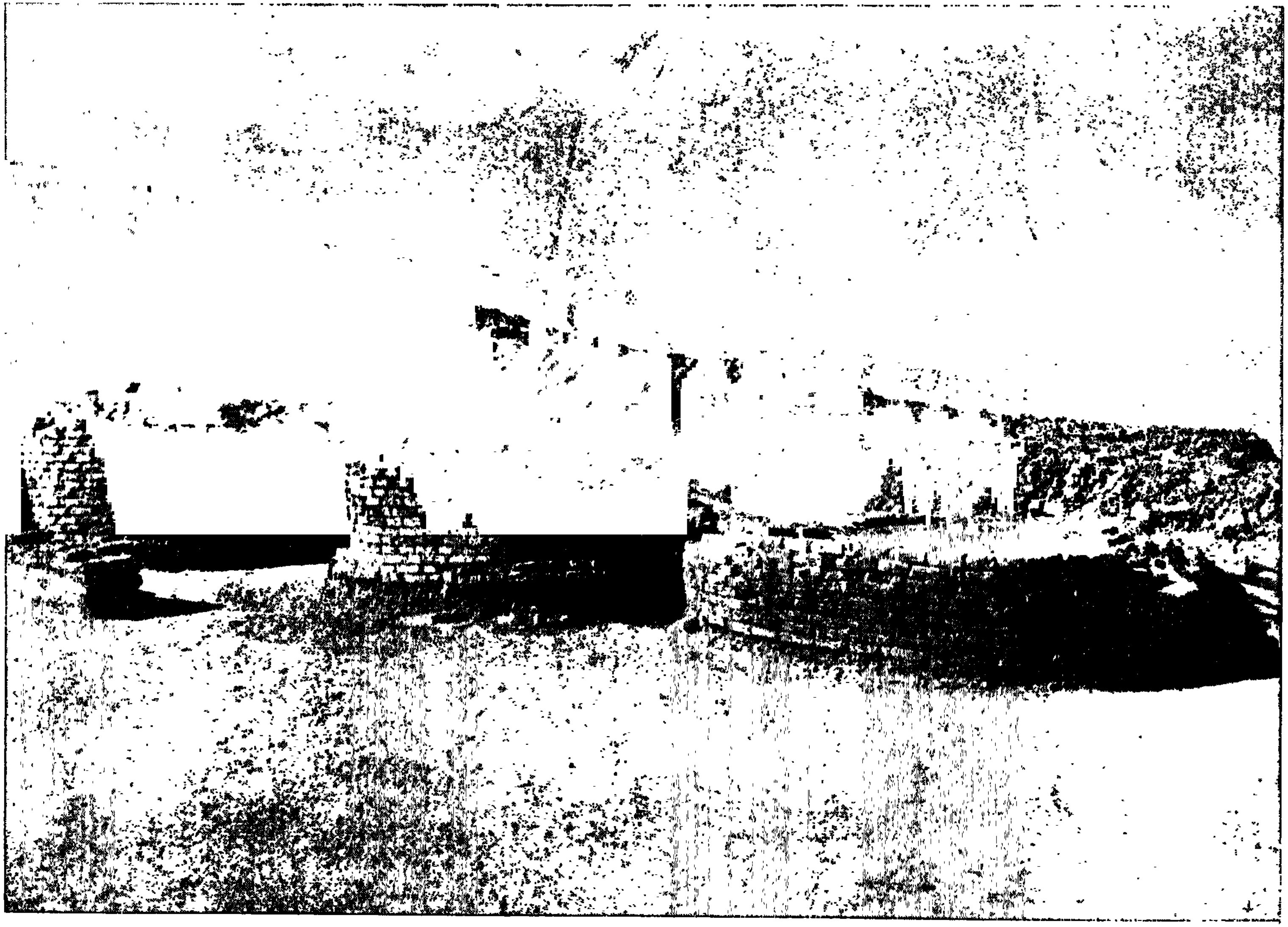
SALIHUNDAM : River Vamsadhara with the hill in the background.

SALIHUNDAM : Site S2A Section facing east.



SALIHUNDAM : Site S1—Main entrance at the foot of the hill.

SALIHUNDAM: Site S1 Monastery showing the pillared hall and cells.



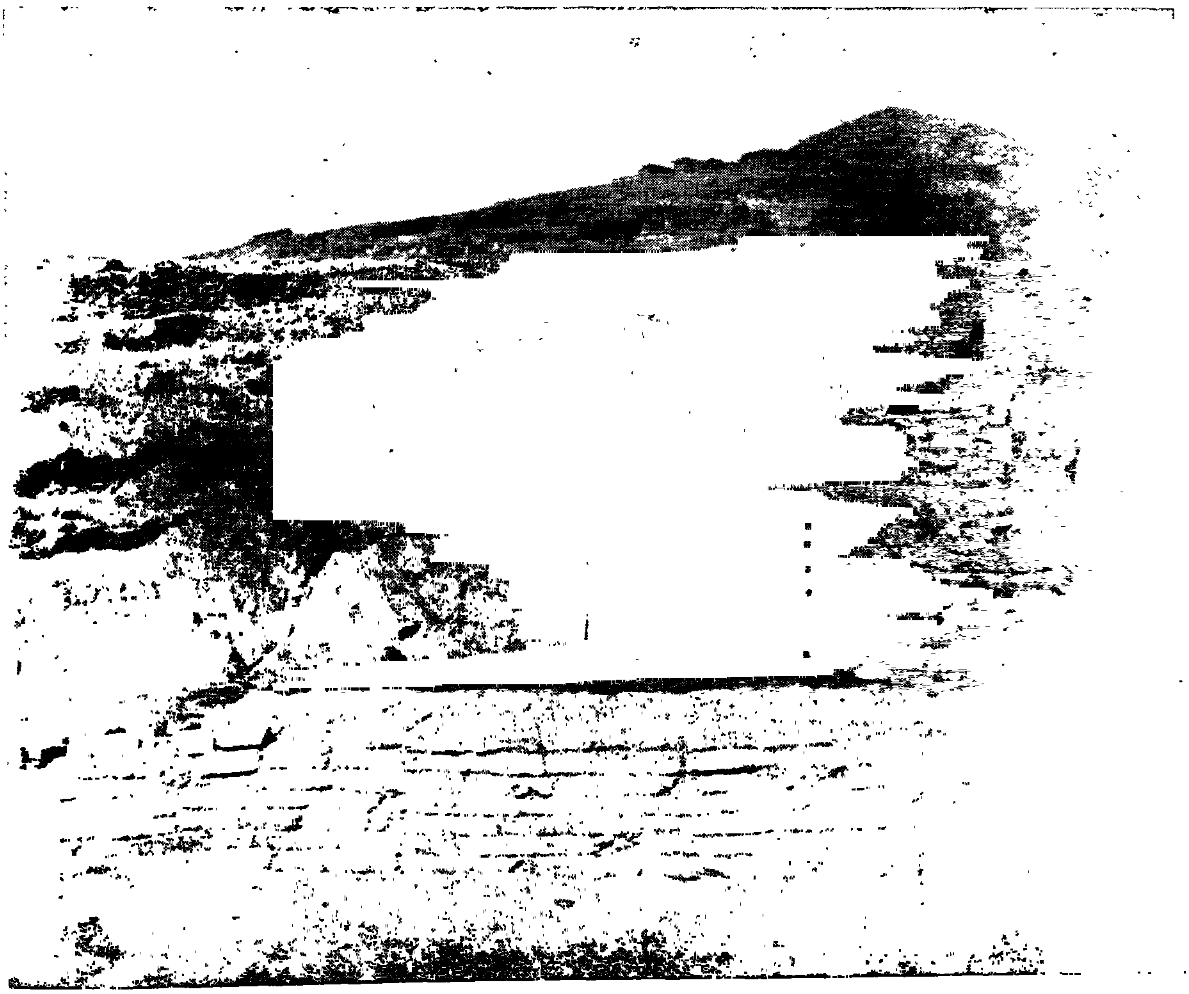
SALIHUNDAM: Site S1, showing a row of 3 circular votive *stupas*.

SALIHUNDAM : Site S2 Buddha Chaitya.

Pl. VII A

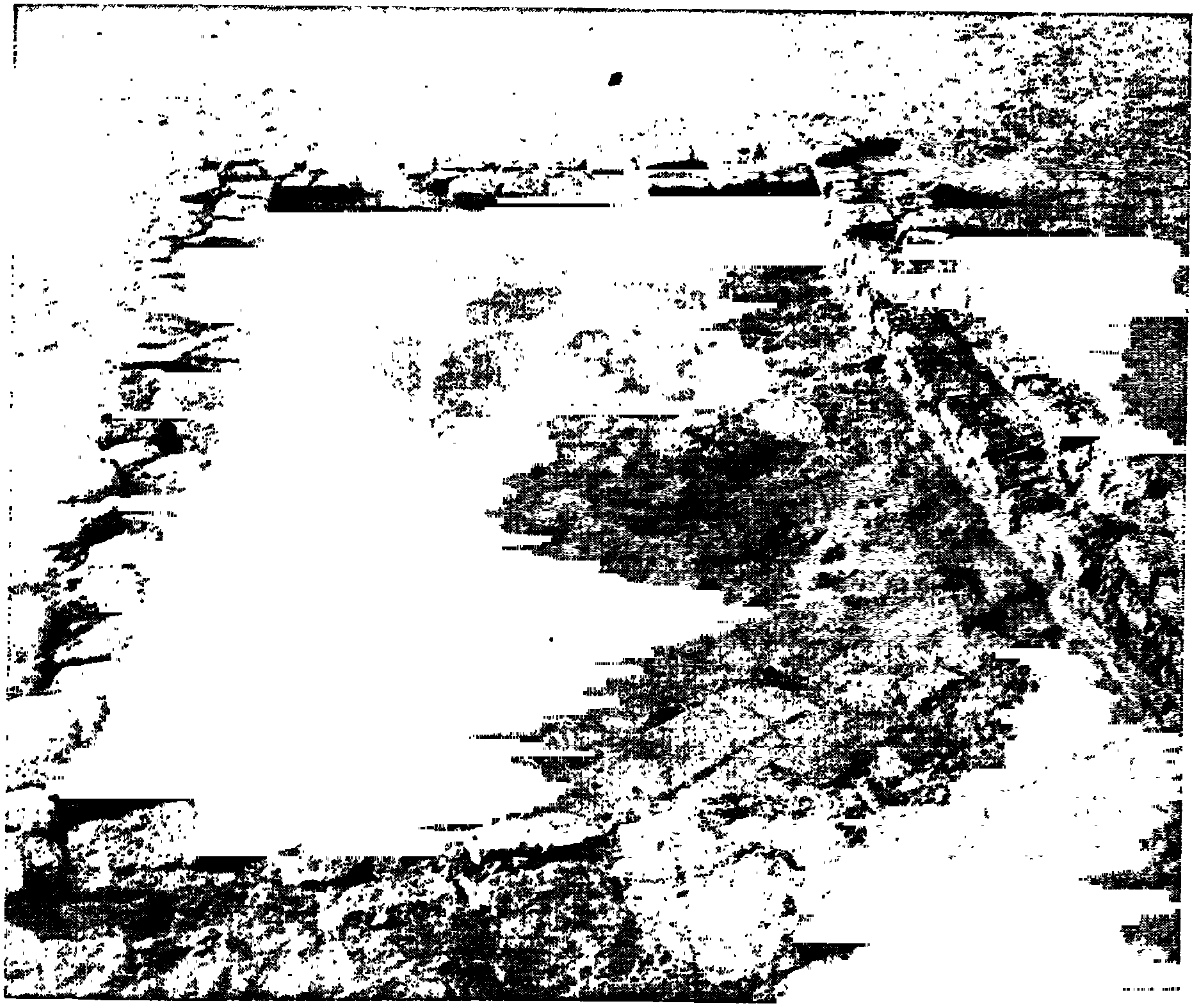
SALIHUNDAM: Site S2 Platform with vestiges of a stucco image of Buddha.

SALIHUNDAM : Site S2—Drain cut into the natural rcok.



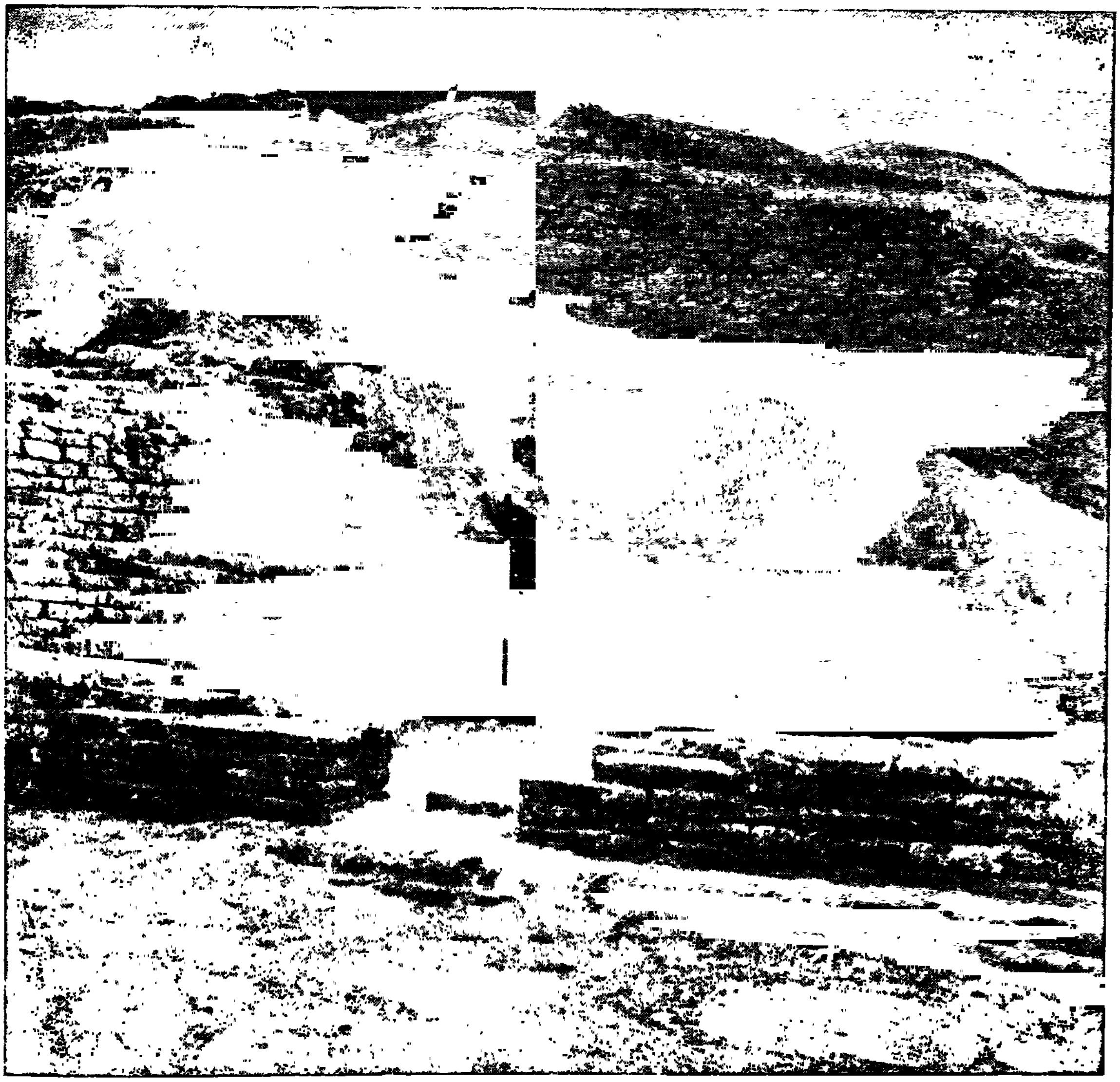
SALIHUNDAM : Site S2A – Monastery at the southern slope of the hill.

SALIHUNDAM : Site S2A—Steps leading to the kitchen.



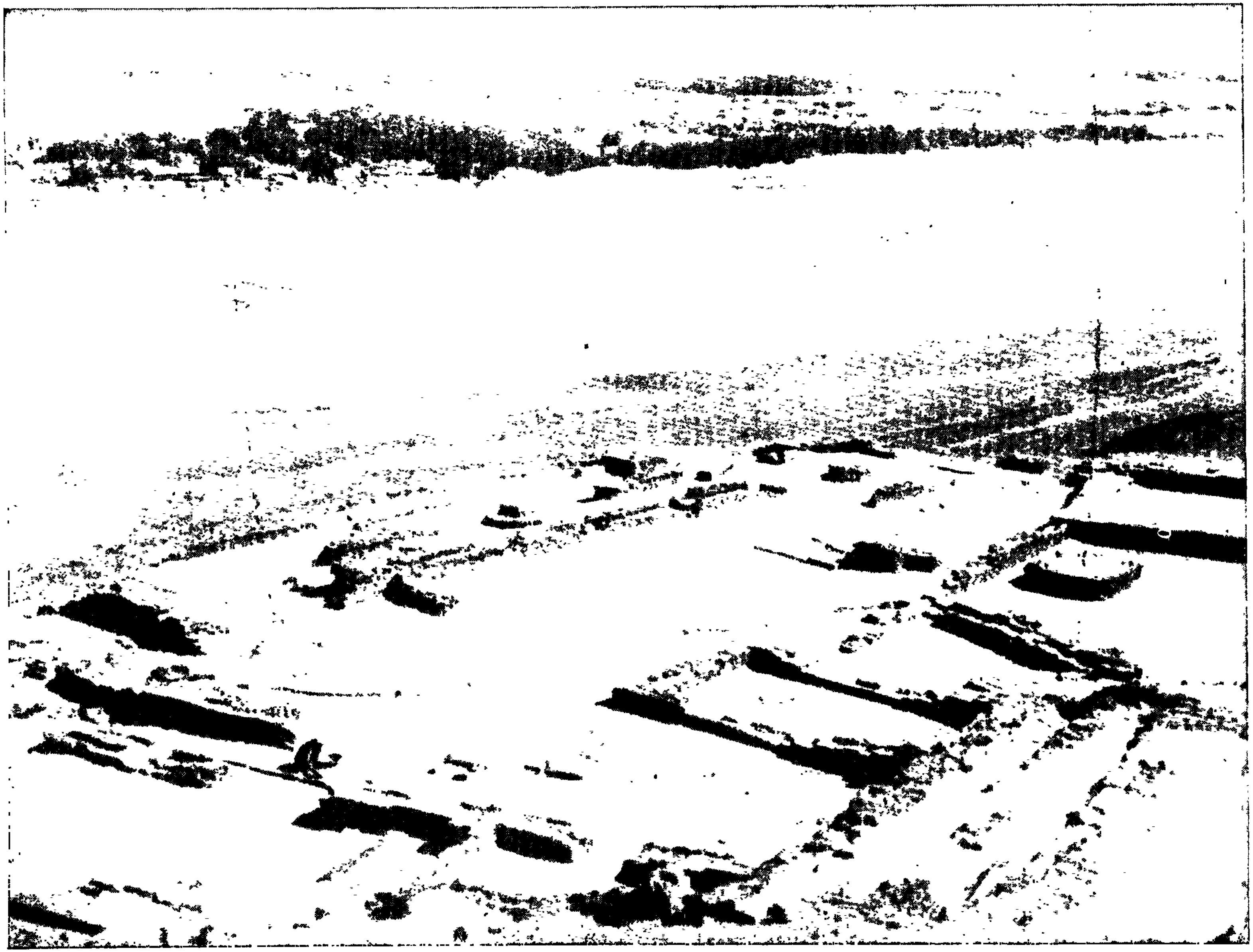
SALIHUNDAM : Site S2A–Kitchen showing the mortar stones fixed in the ground.

SALIHUNDAM: Site S2A—Monastery on the slope of the hill.

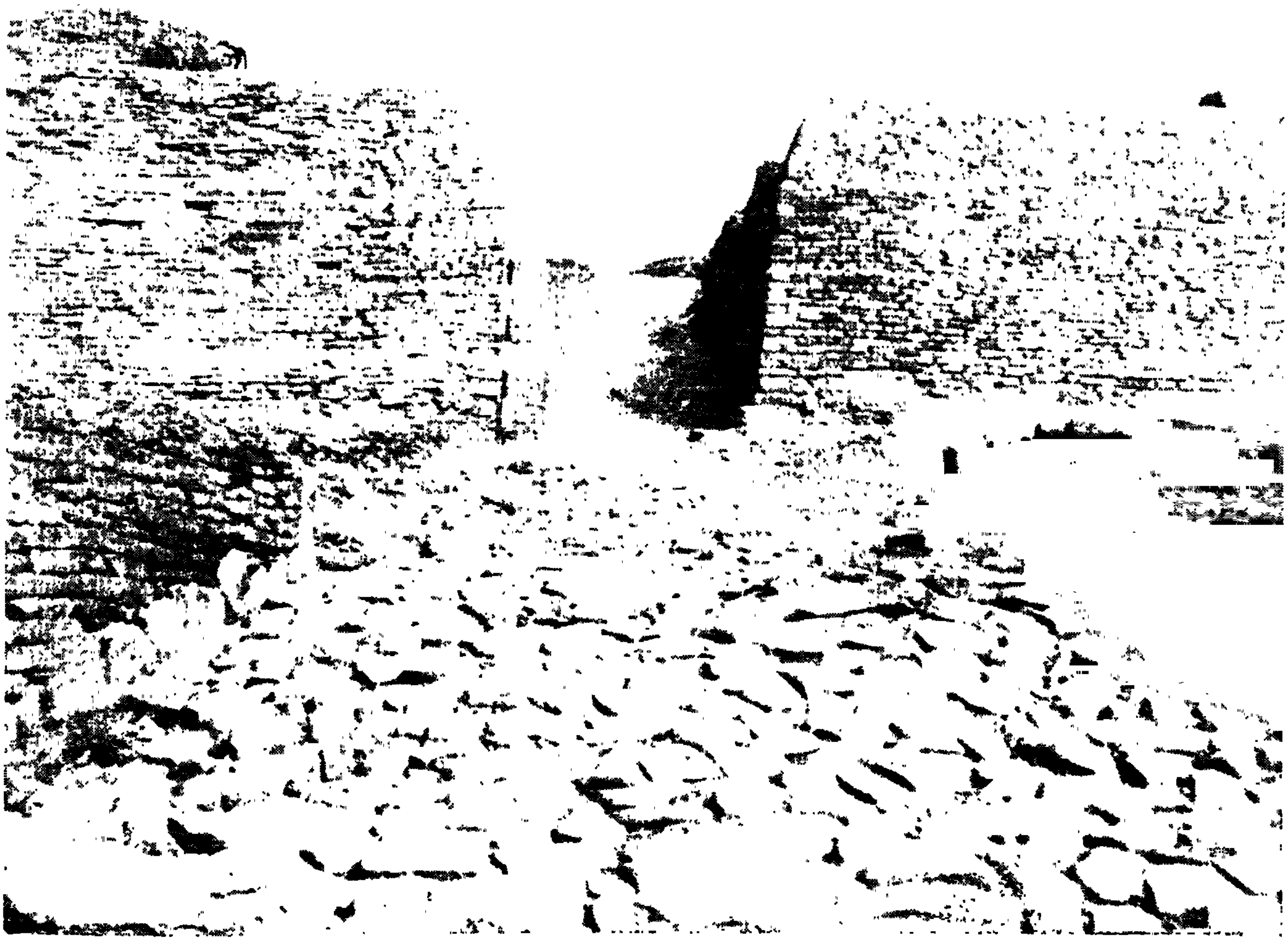


SALIHUNDAM: Site S2A—Monastery.

SALIHUNDAM : Site S2A—Covered drain.



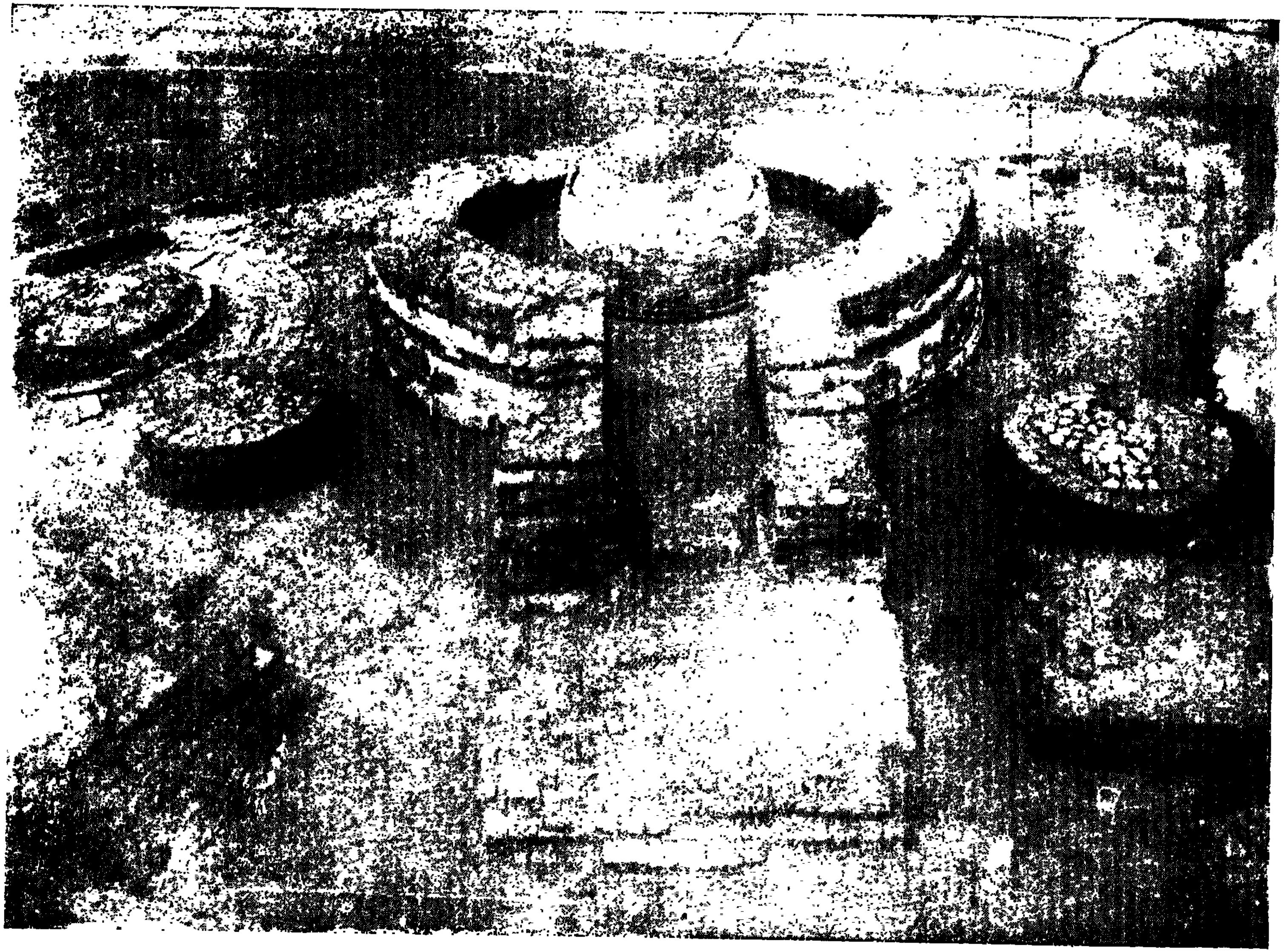
SALIHUNDAM : Site S2A – Monastery on the northern slope of the hill.



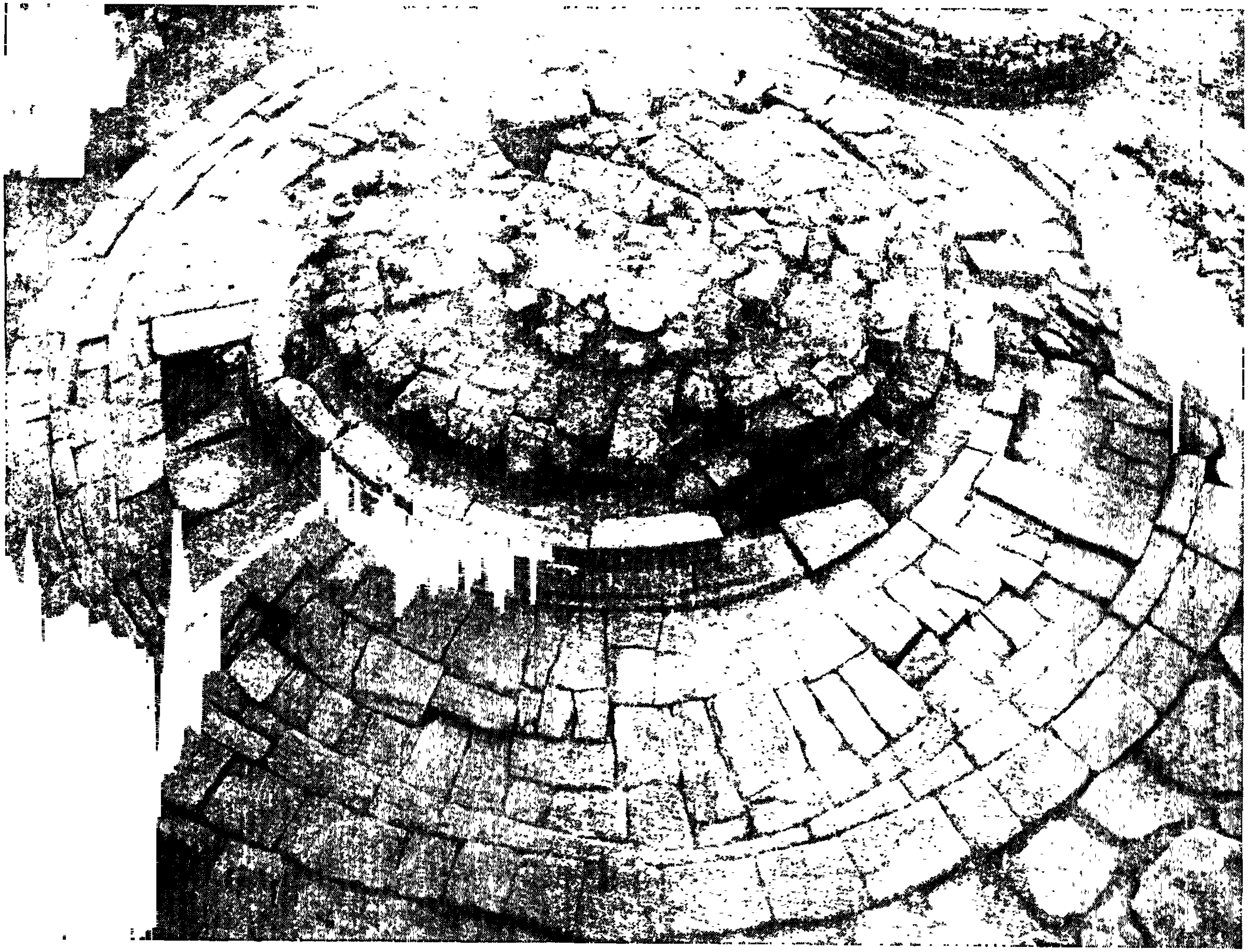
Pl. XV. SALIHUNDAM: Site S2A–Stone pitched foot–path.

Pl. XVI SALIHUNDAM—Site S3–Stupa with votive platforms before clearance.

SALIHUNDAM – S3 Wheel-shaped stupas with votive platforms

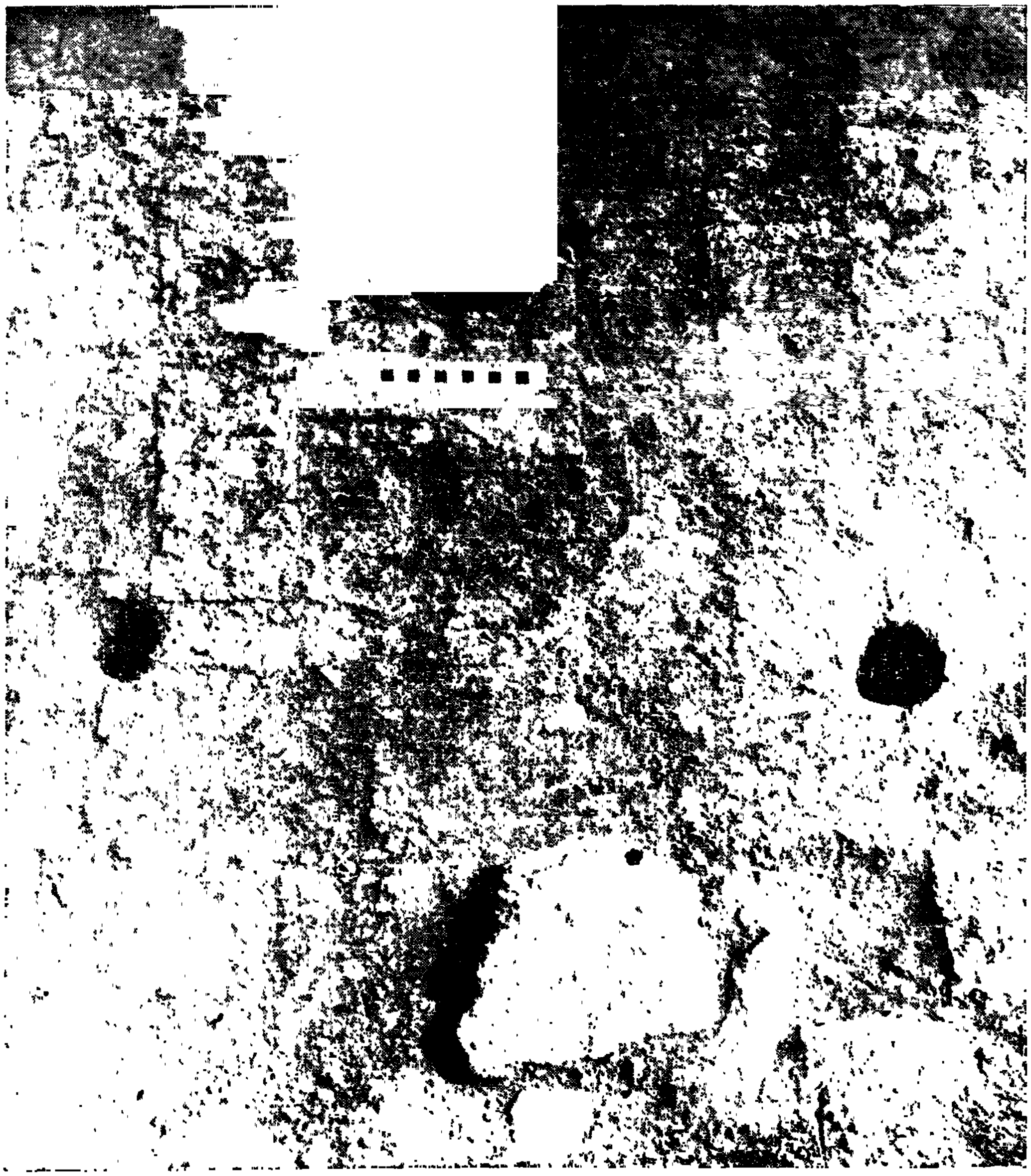


Pl XVIII. SALIHUNDAM—Site S3 Chaityagriha enshrining a votive stupa.

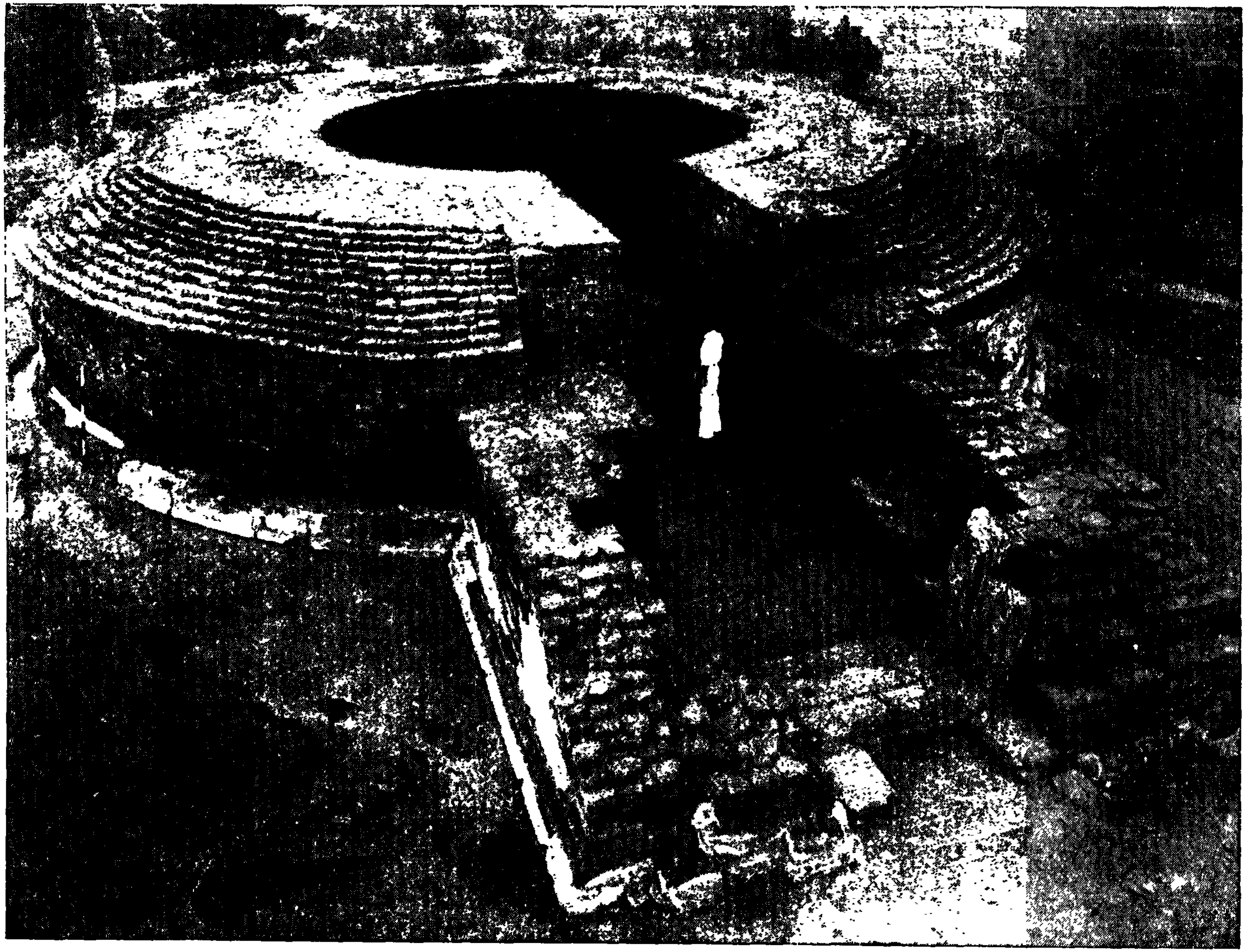


Pl XIX. SALIHUNDAM– Site S3-Stupa showing stonepaved pradakshinapatha.

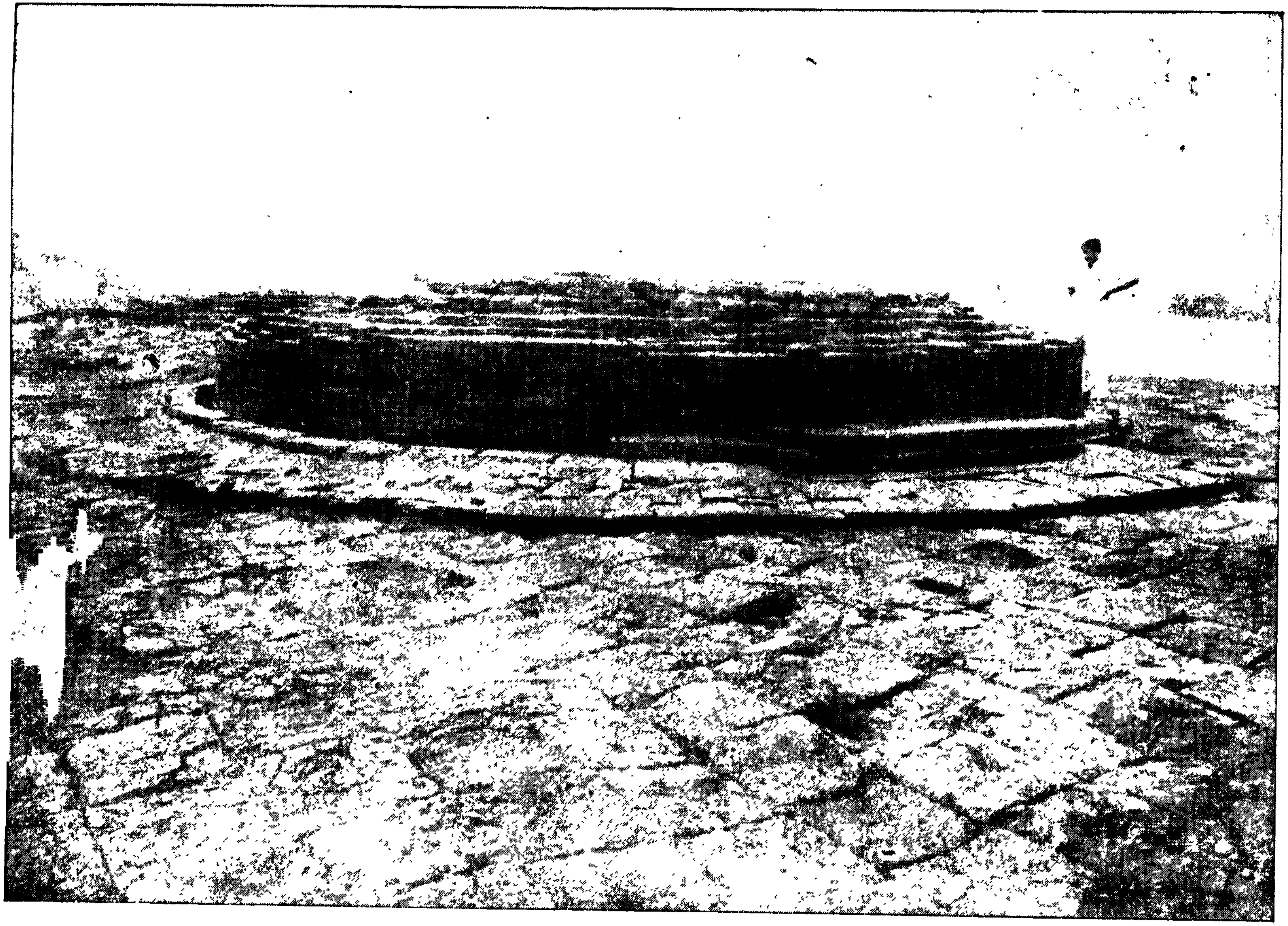
Pl. XX. SALIHUNDAM—Site S3-Stupas with relic caskets.



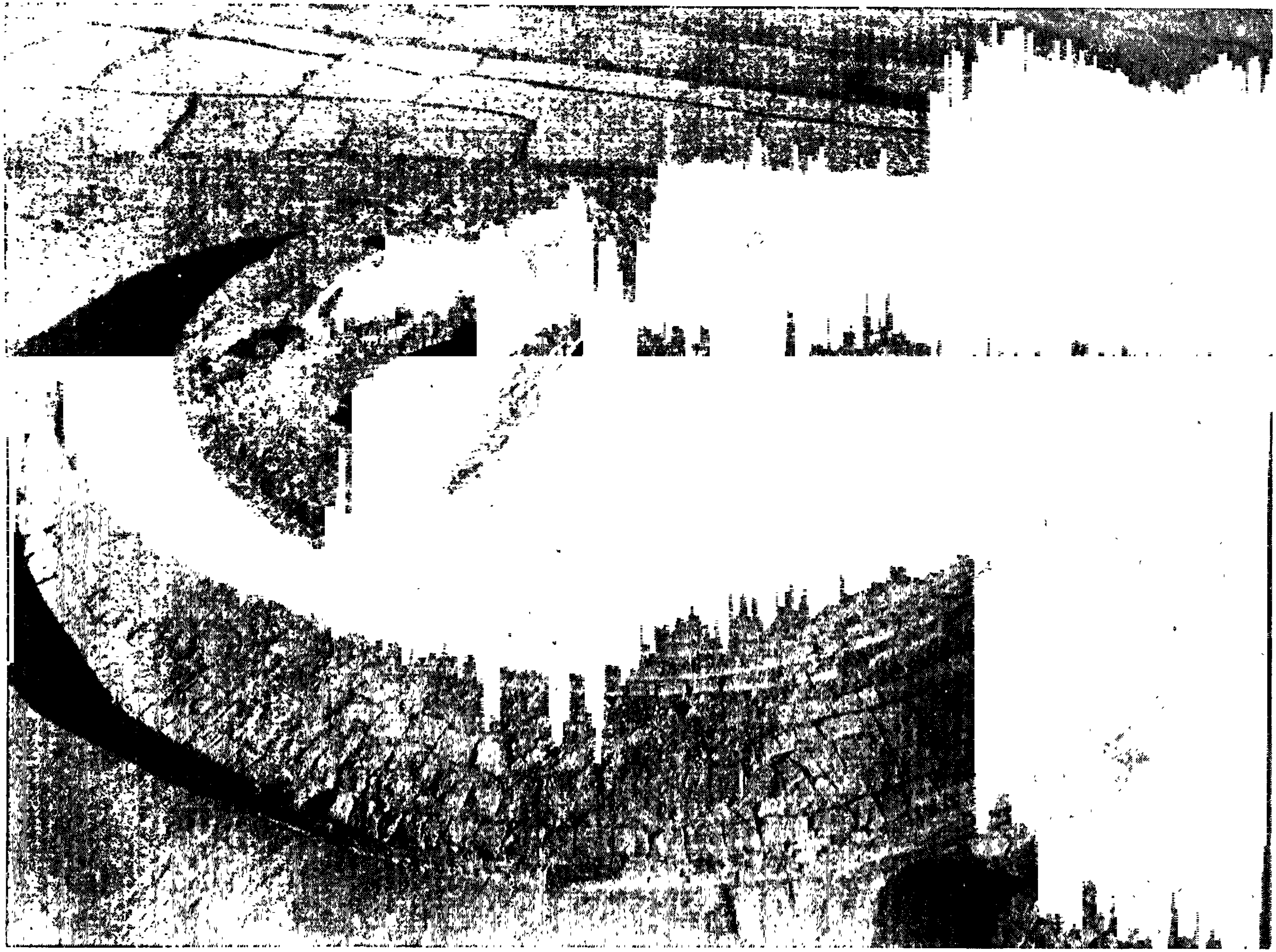
Pl. XXI SALIHUNDAM—Site S-3–Stupas with bricks containing cavities.



Pl. XXII. SALIHUNDAM—Site S3-Entrance of the main chaityagriha.

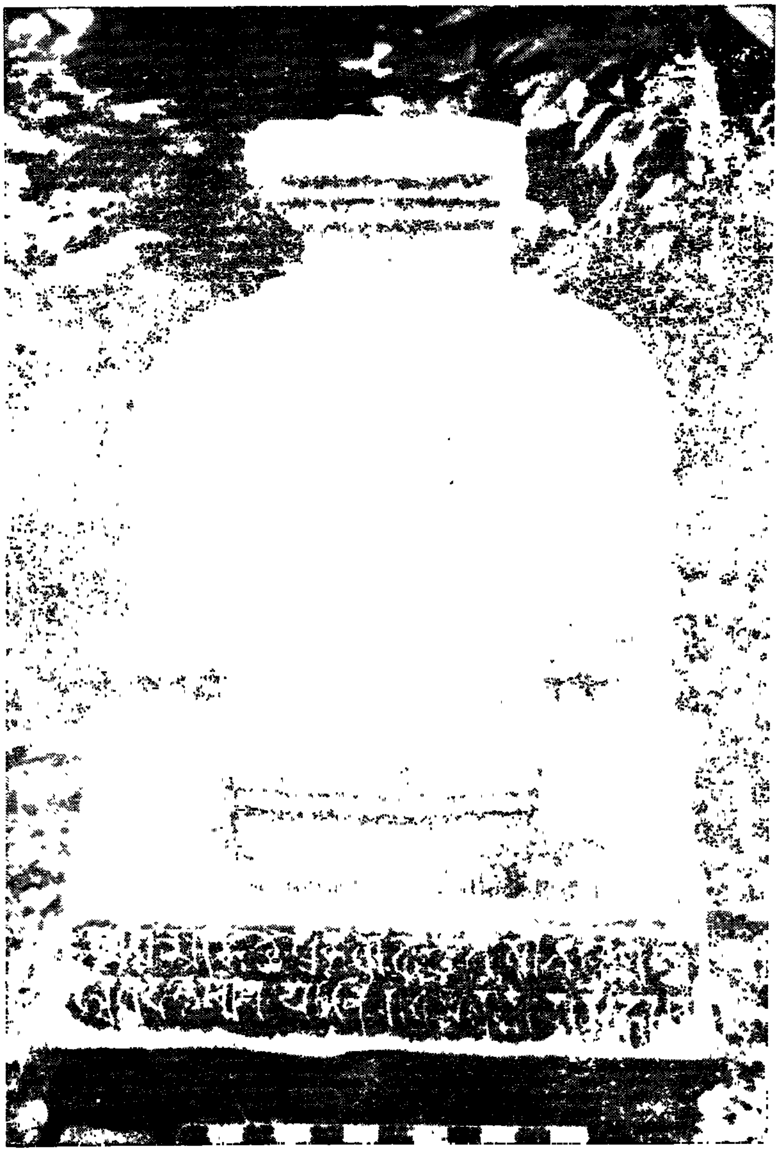


Pl. XXIII. SALIHUNDAM—Site S-3-Moulded Circular brick *stupa*



Pl XXIV. SALIHUNDAM—Site S3-Wheel-shaped stupa showing central hubs, spokes and rims

Pl. XXV. SALIHUNDAM—General view of the structures from the east.



Inscribed Votive Stupa

Pl. XXVI. SALIHUNDAM—Inscribed monolithic votive stupa.

Marichi

Pl XXVII.—SALIHUNDAM Village—Marichi front view

MARICHI (back view)

Pl. XXVII A. SALIHUNDAM Village—Marichi back view.

MARICHI

Pl. XXVII-B. SALIHUNDAM Village—Marichi showing the female charioteer and horses.

Pl. XXVIII. SALIHUNDAM—A seated male figure on Simhasana—Maharajalila Manjusri.

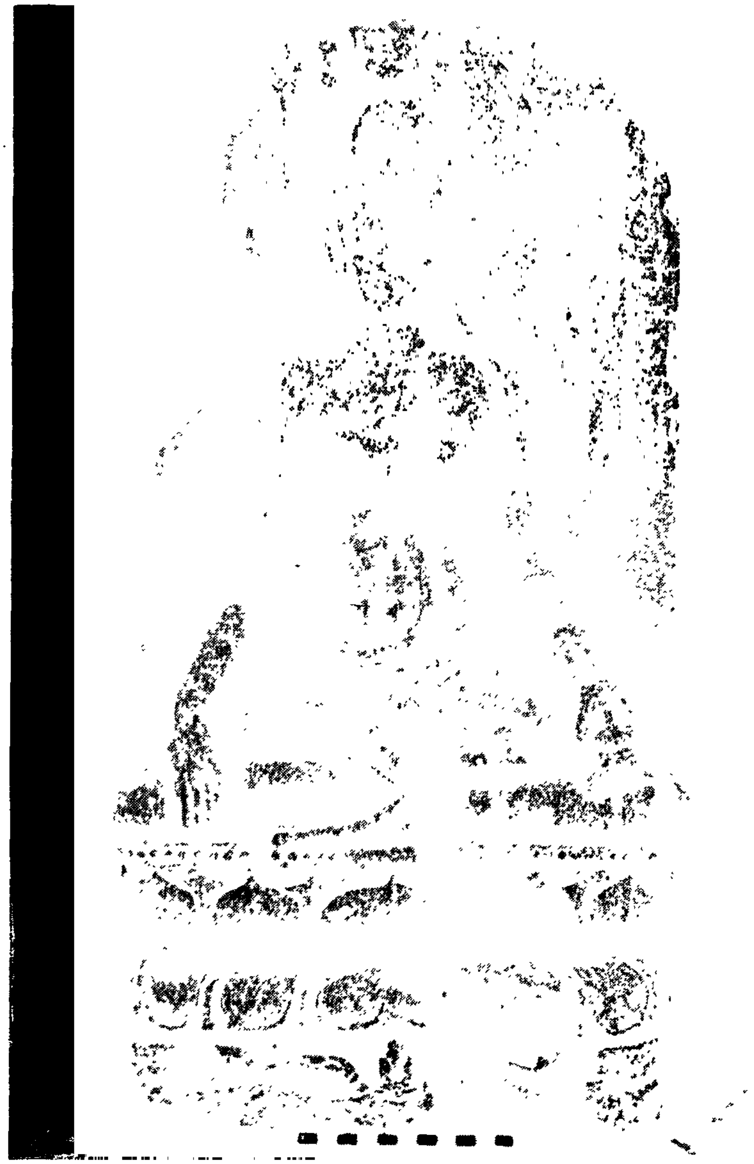
Buddha

Pl. XXIX SALIHUNDAM—Buddha in dhyana.

BUDDHA
Pl. XXX. SALIHUNDAM—Buddha on padmasana

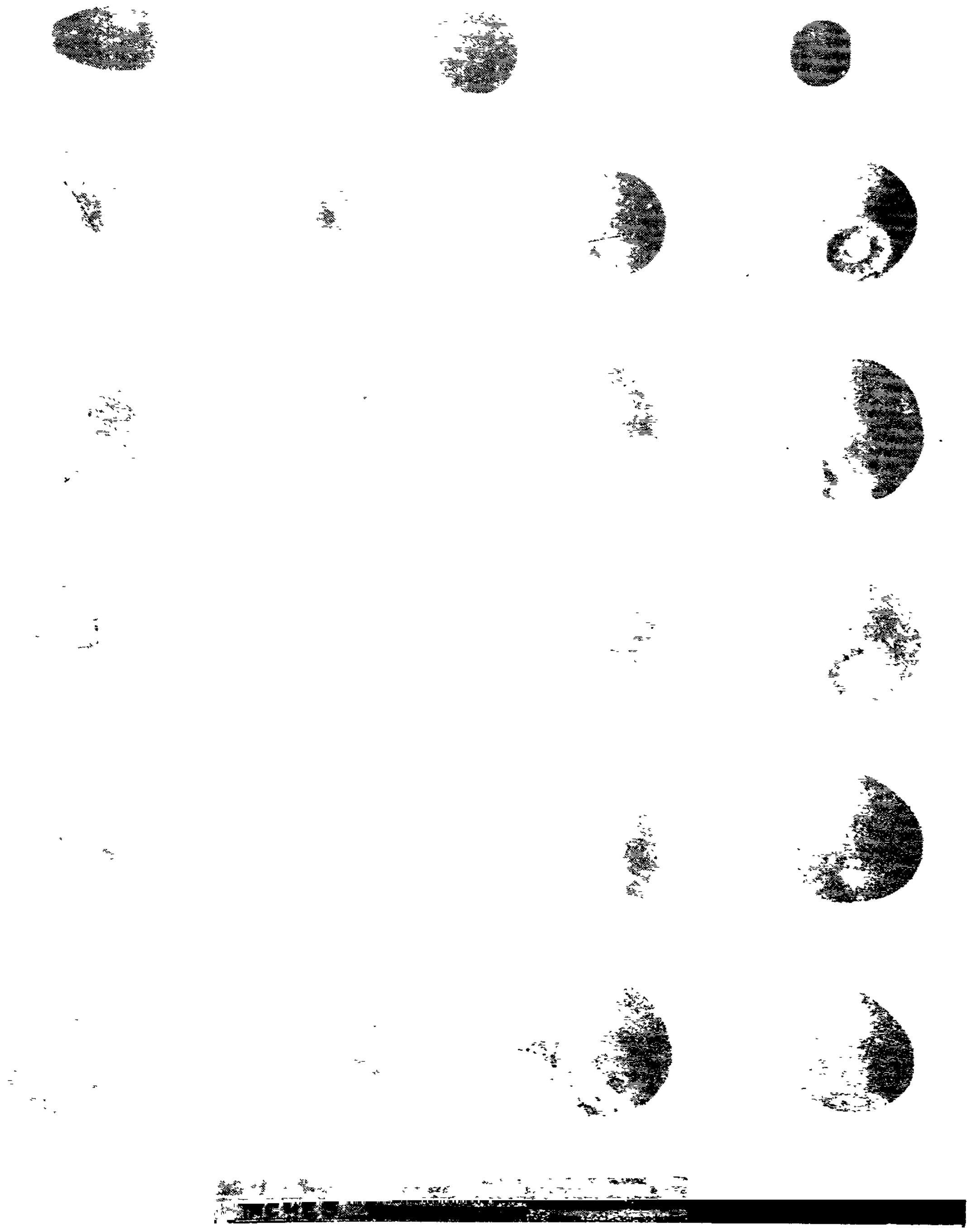
Pl. XXXI.—SALIH UNDAM—Marichi

Pl. XXXII. SALIHUNDAM—Tara.

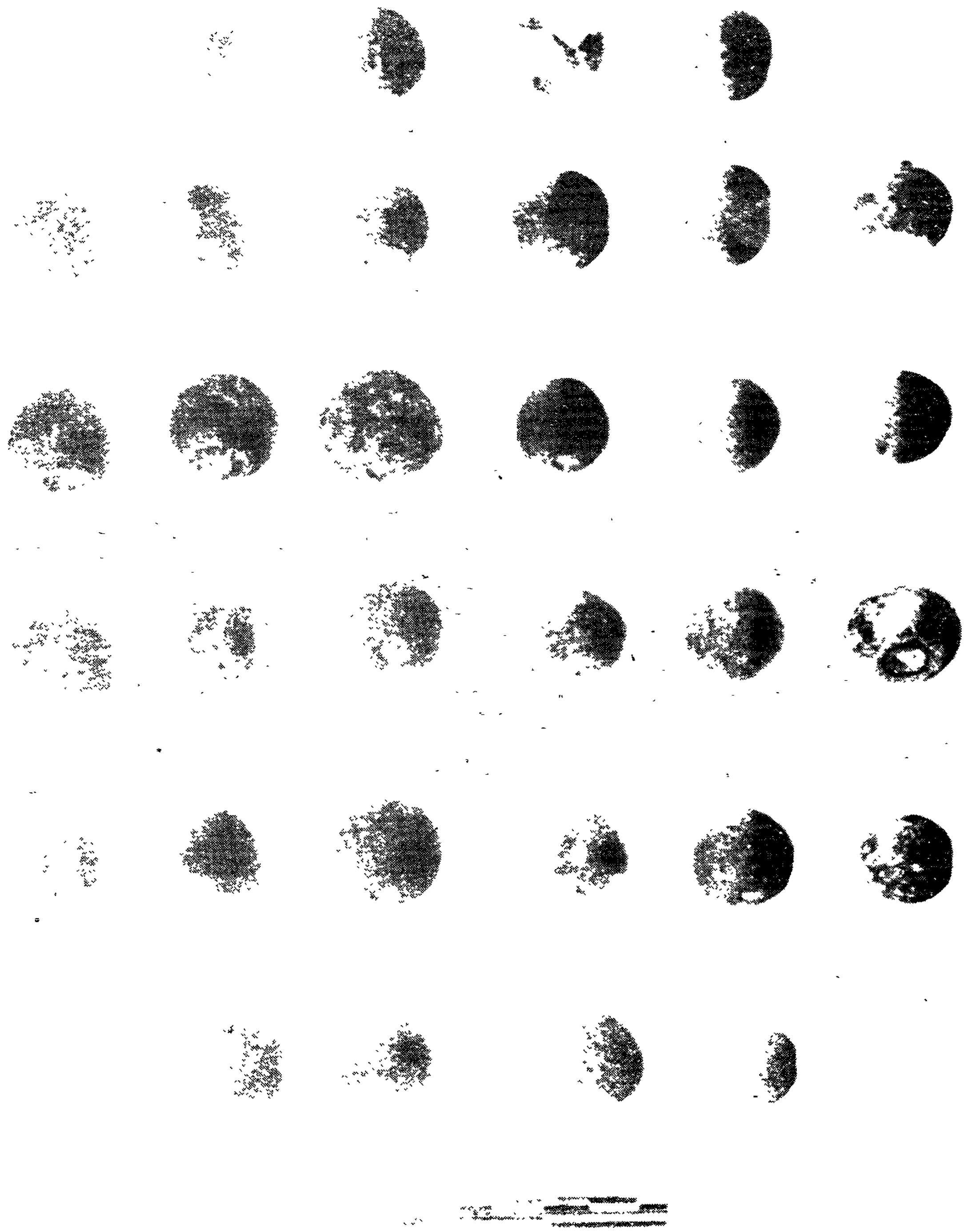


Sitatara

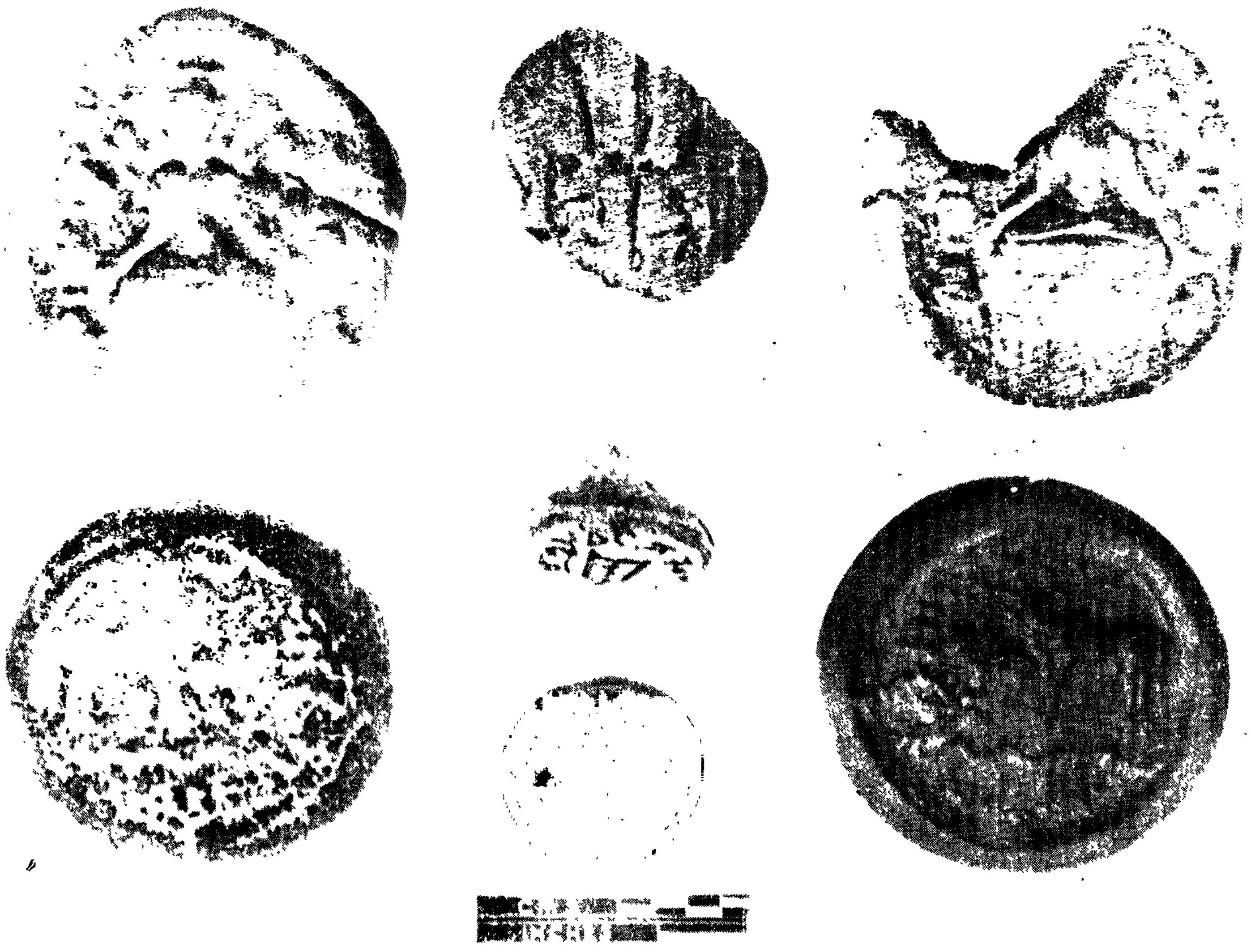
Pl. XXXIII. SALIHUNDAM—Sita-Tara



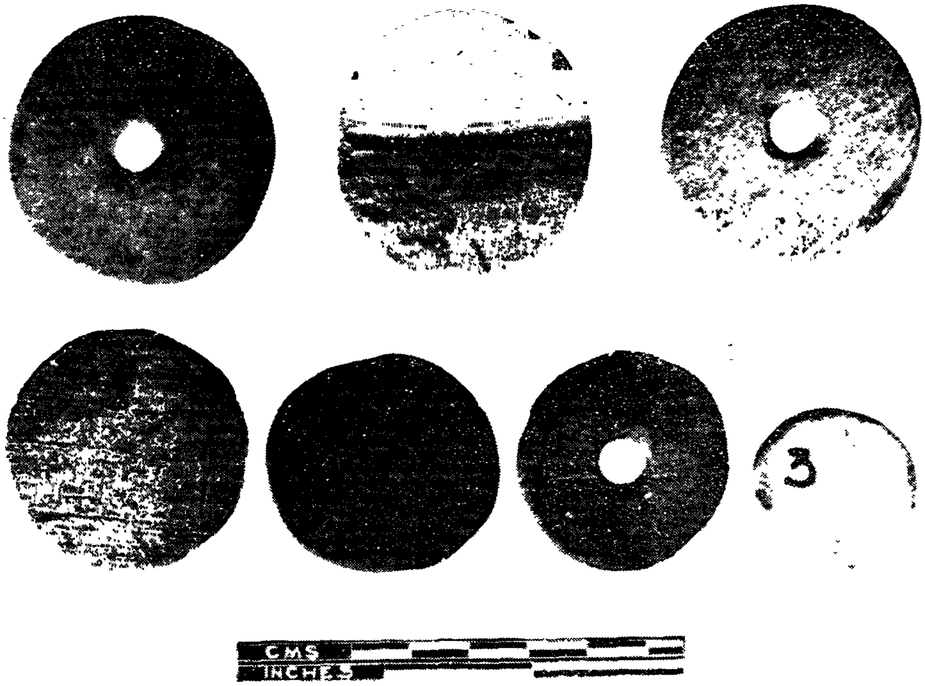
Pl. XXXIV. Beads from Salihundam



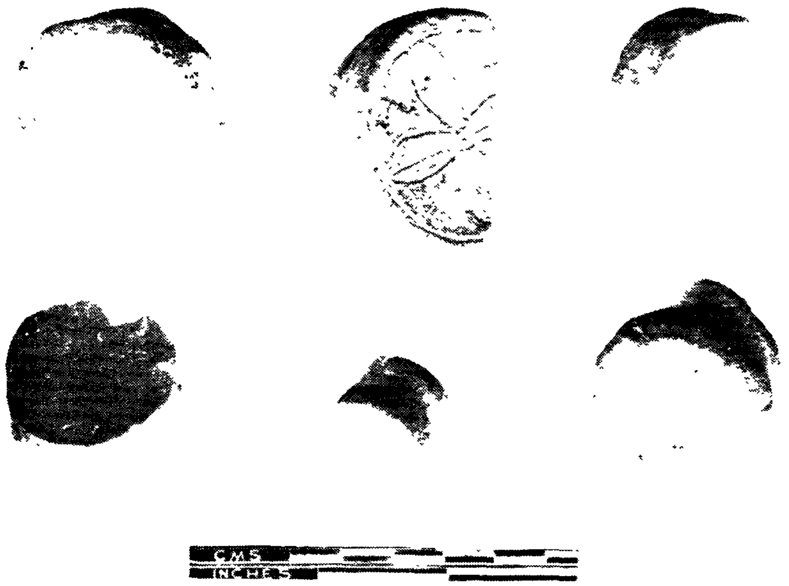
Pl. XXXV Beads from Salihundam.



Pl. XXXVI SALIHUNDAM—Clay and Steatite seals.

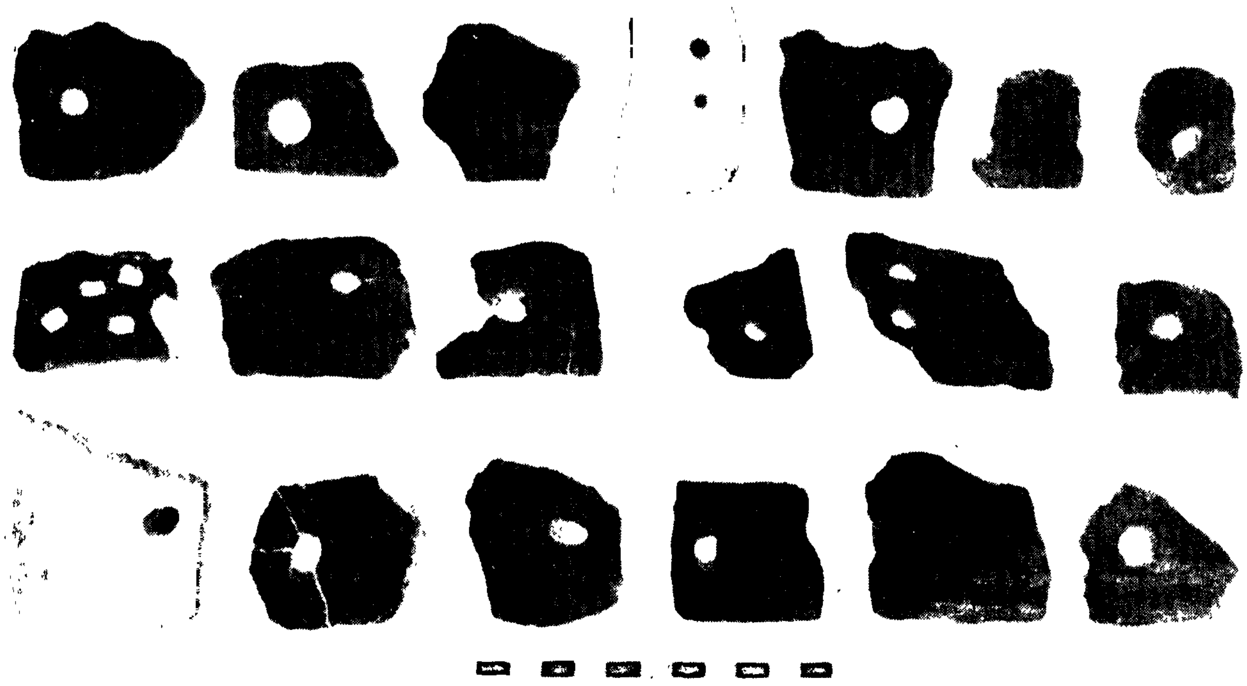


Pl. XXXVII—SALIHUNDAM-Circular Discs.

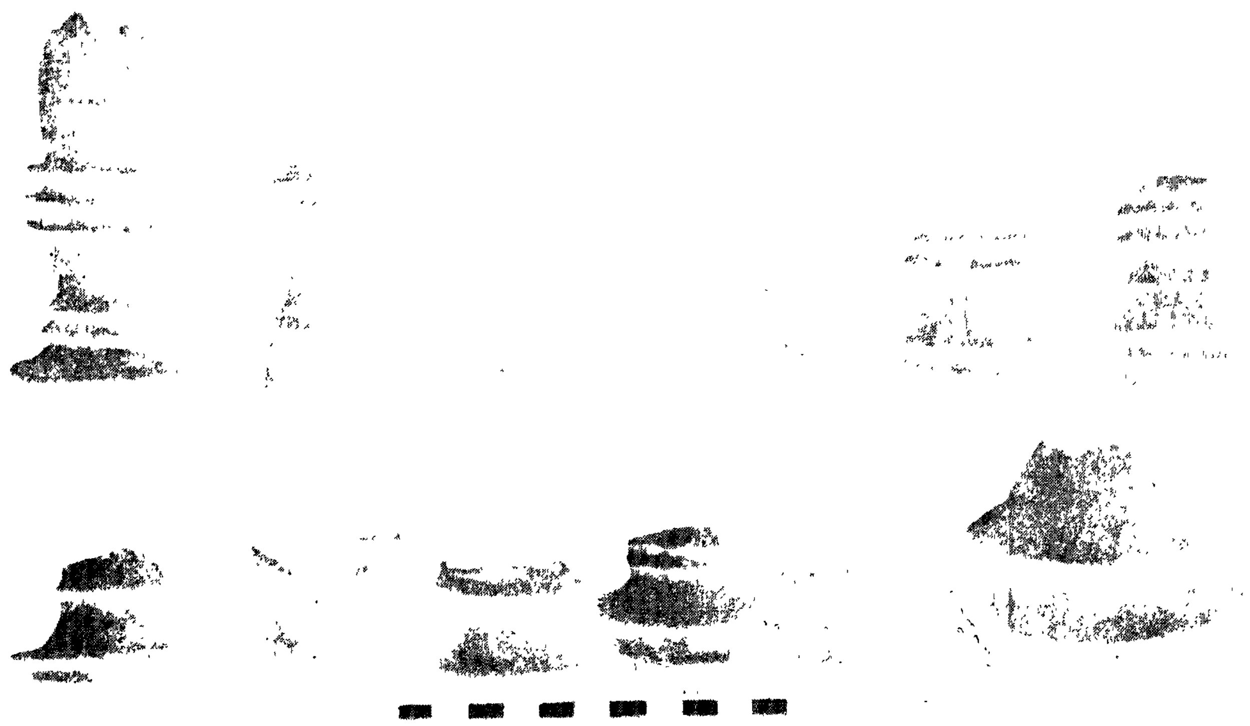


Pl. XXXVIII SALIHUNDAM—Ear-lobes

Pl. XXXIX— SALIHUNDAM—Terracotta conical pieces-Chessmen (?).



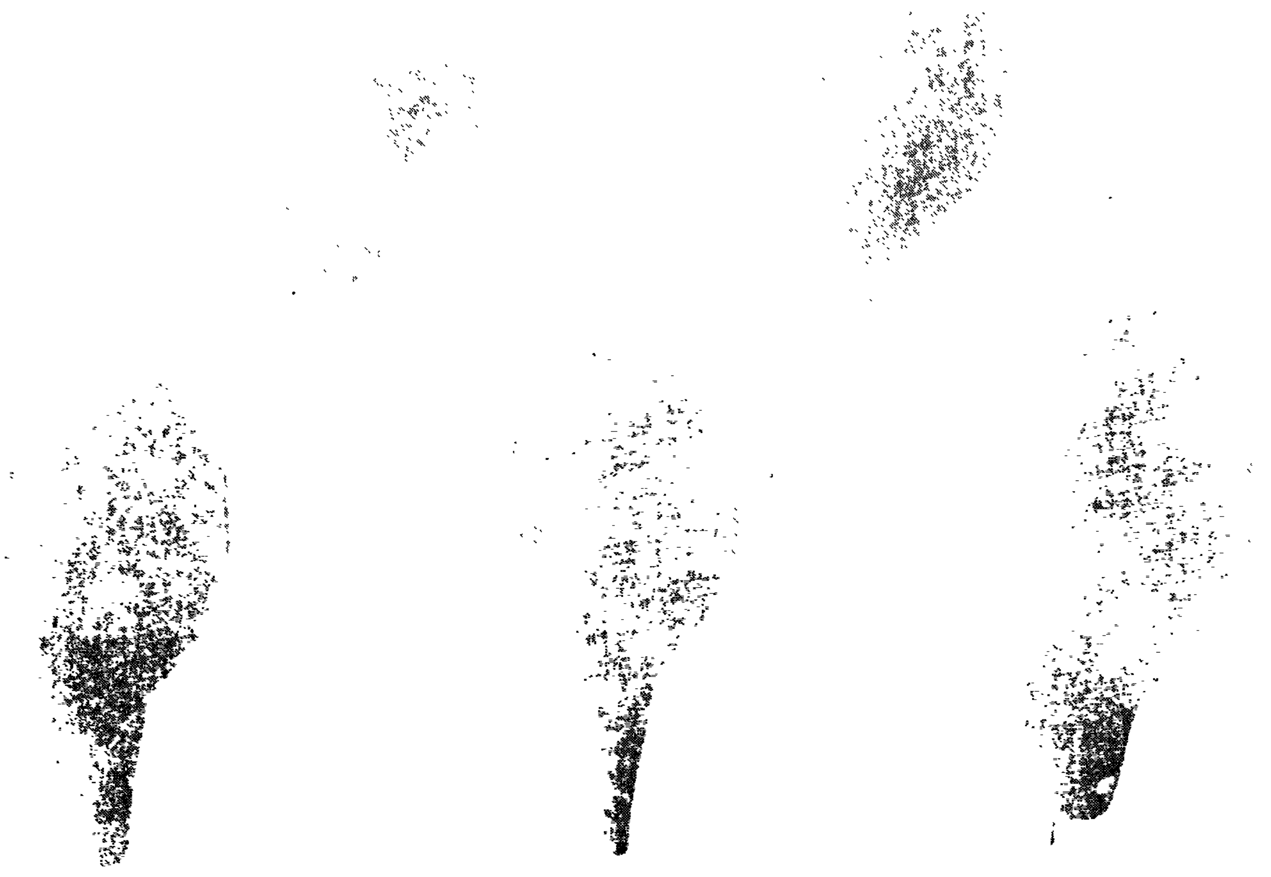
Pl. XL. SALIHUNDAM—Tiles.



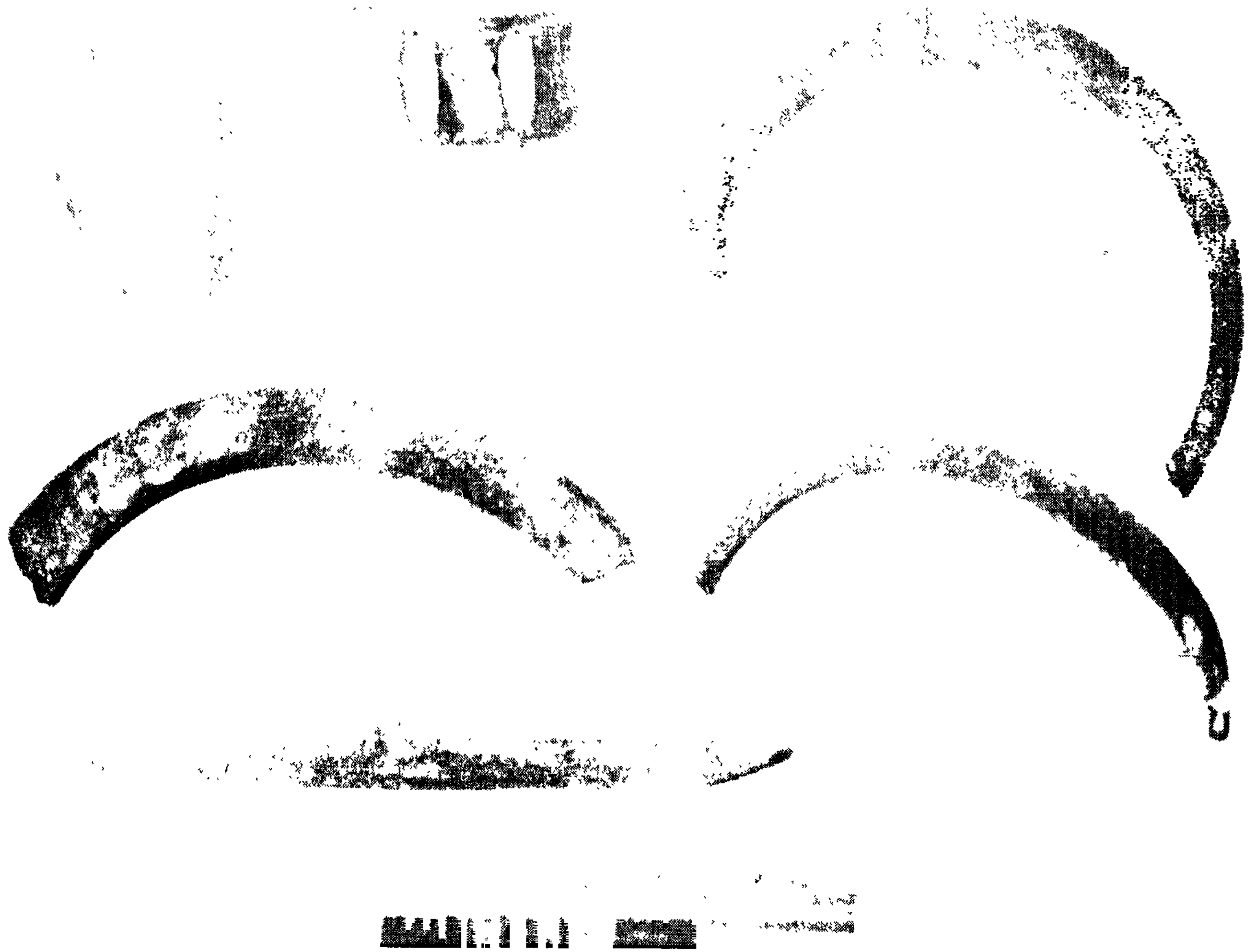
Pl. XLI · SALIHUNDAM—Finials

Pl. XLII SALIHUNDAM—Moulded bricks.

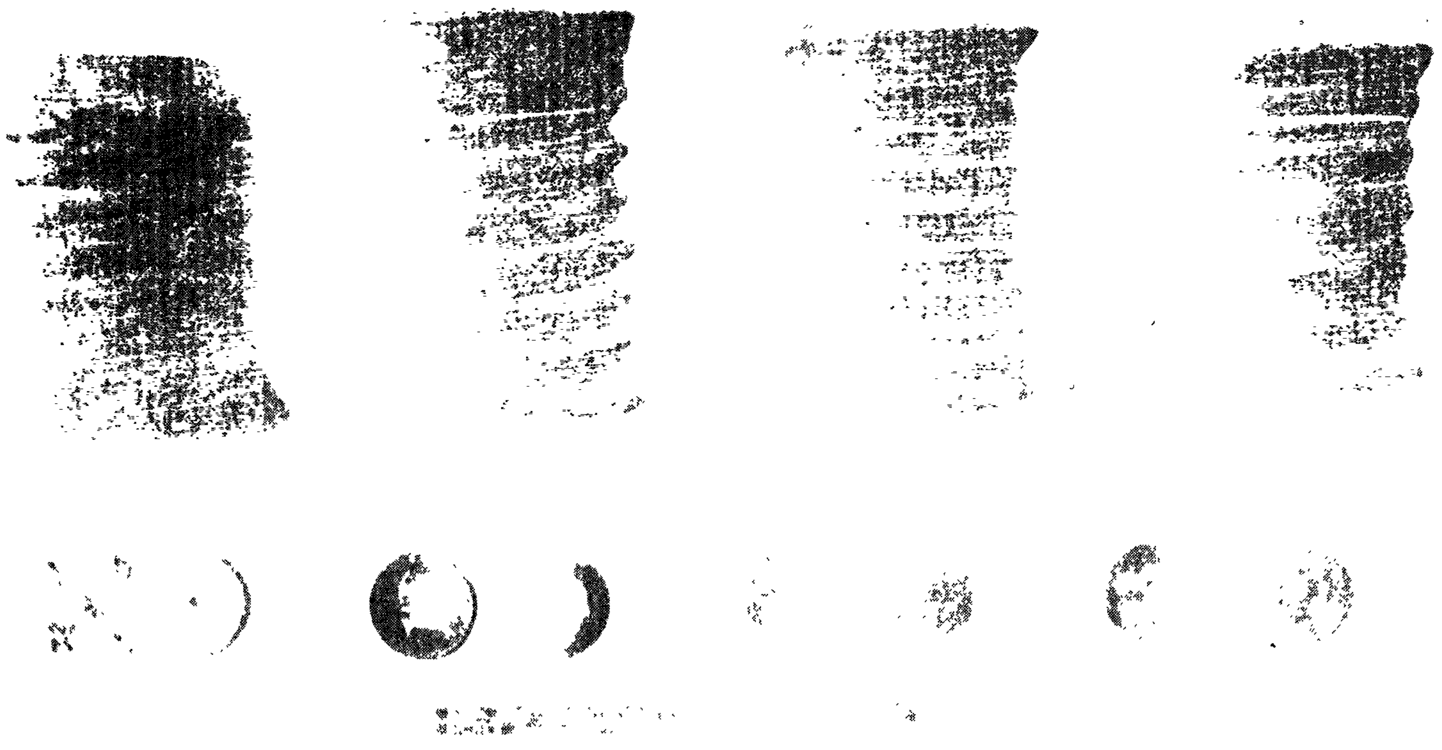
Pl. XLIII SALIHUNDAM—Stucco objects.



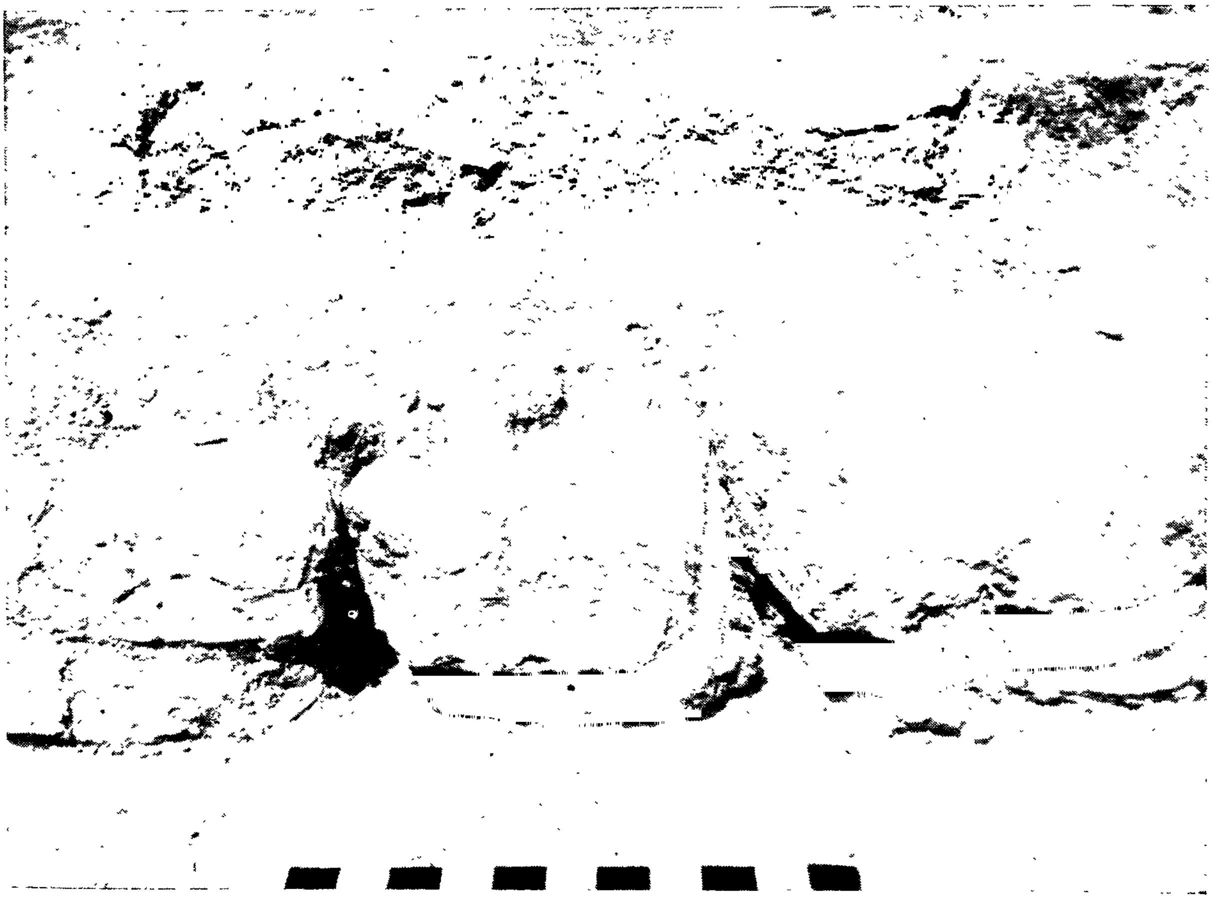
Pl. XLIV-A. SALIHUNDAM—Inscribed conches.



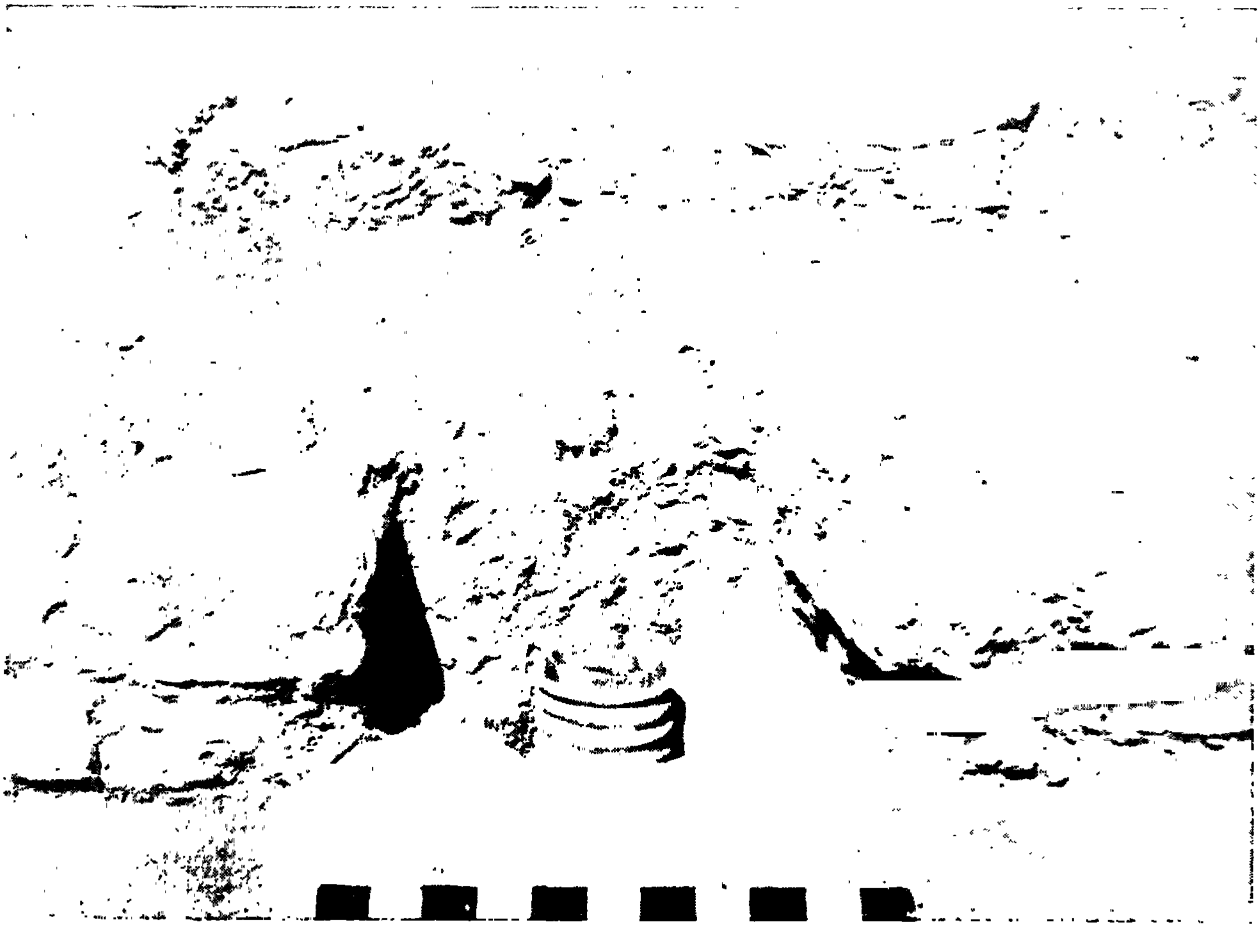
Pl. XLIV—Shell objects.



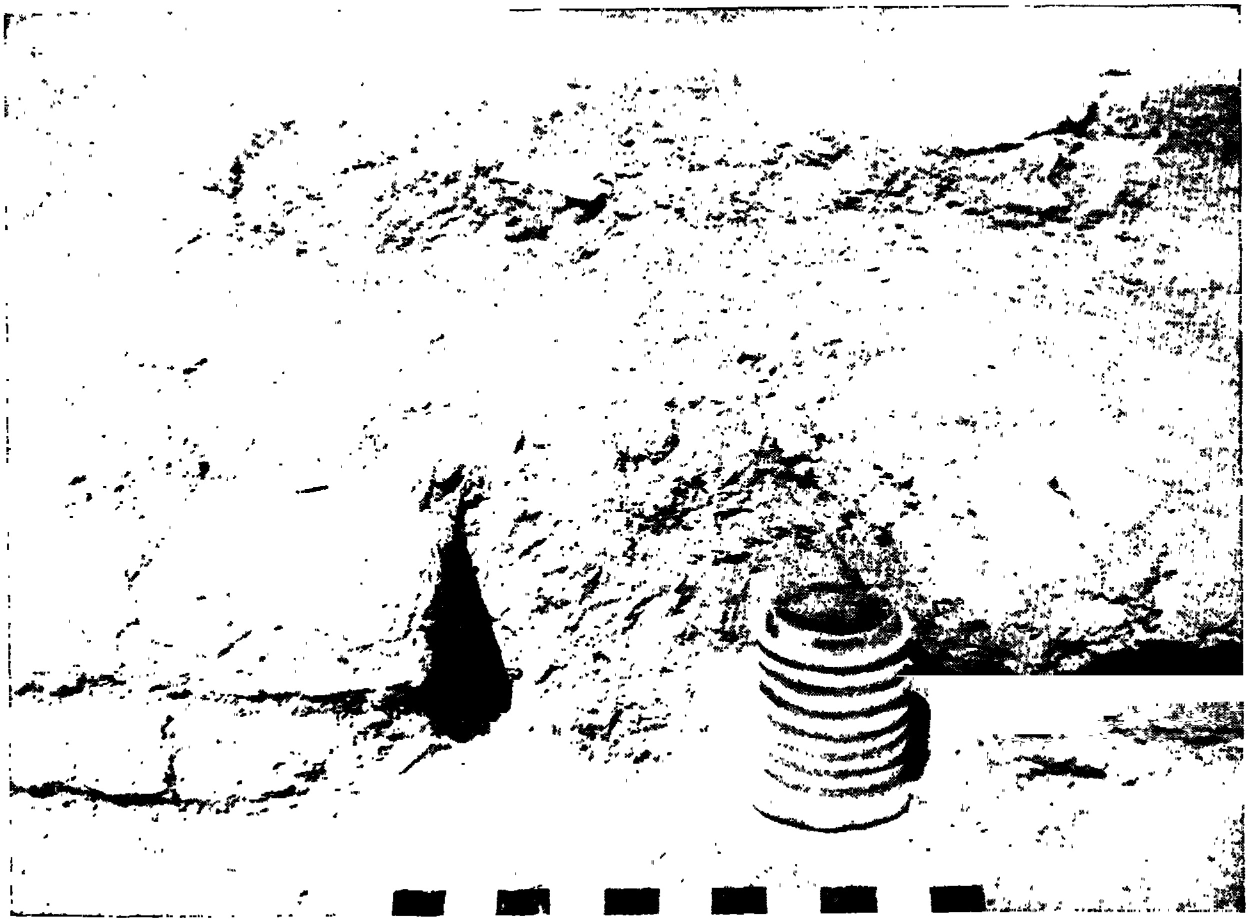
Pl. XLV SALIHUNDAM—Relic caskets showing silver containers, pearls and svarnapushpas.



Pl. XLV-A SALIHUNDAM— Stupa with relic caskets.

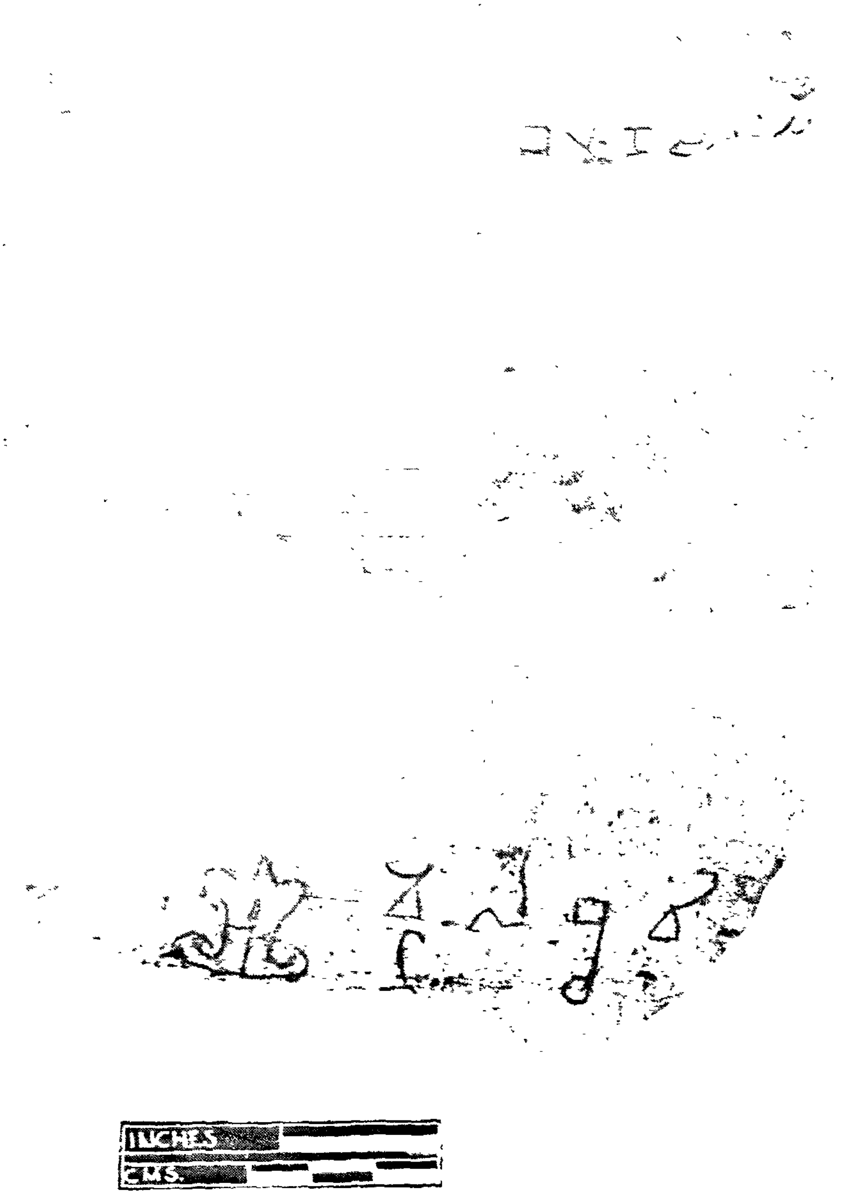


Pl. XLV-B SALIHUNDAM—Relic caskets *in situ*

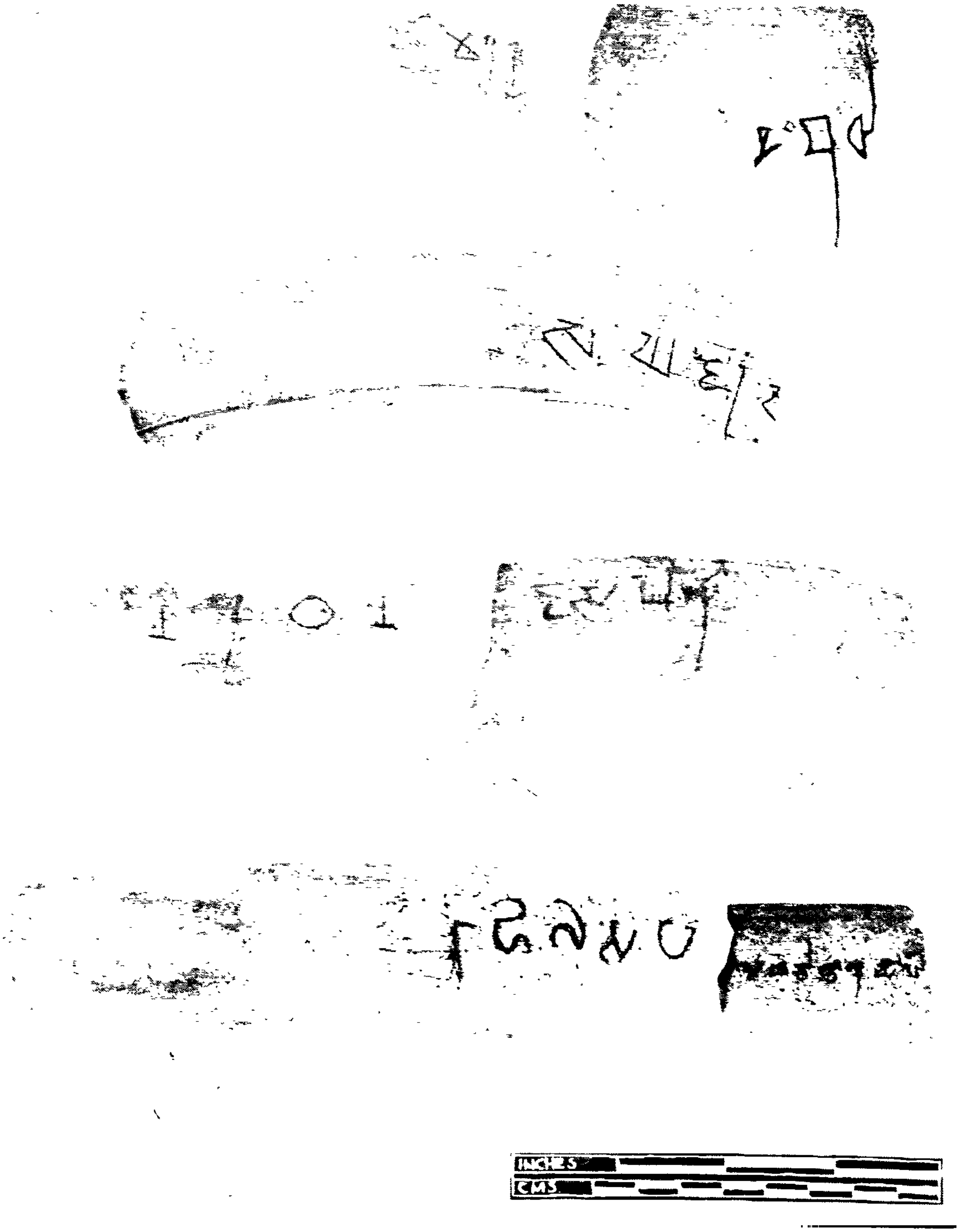


Pl. XLV–C SALIHUNDAM—Relic caskets after exposure.

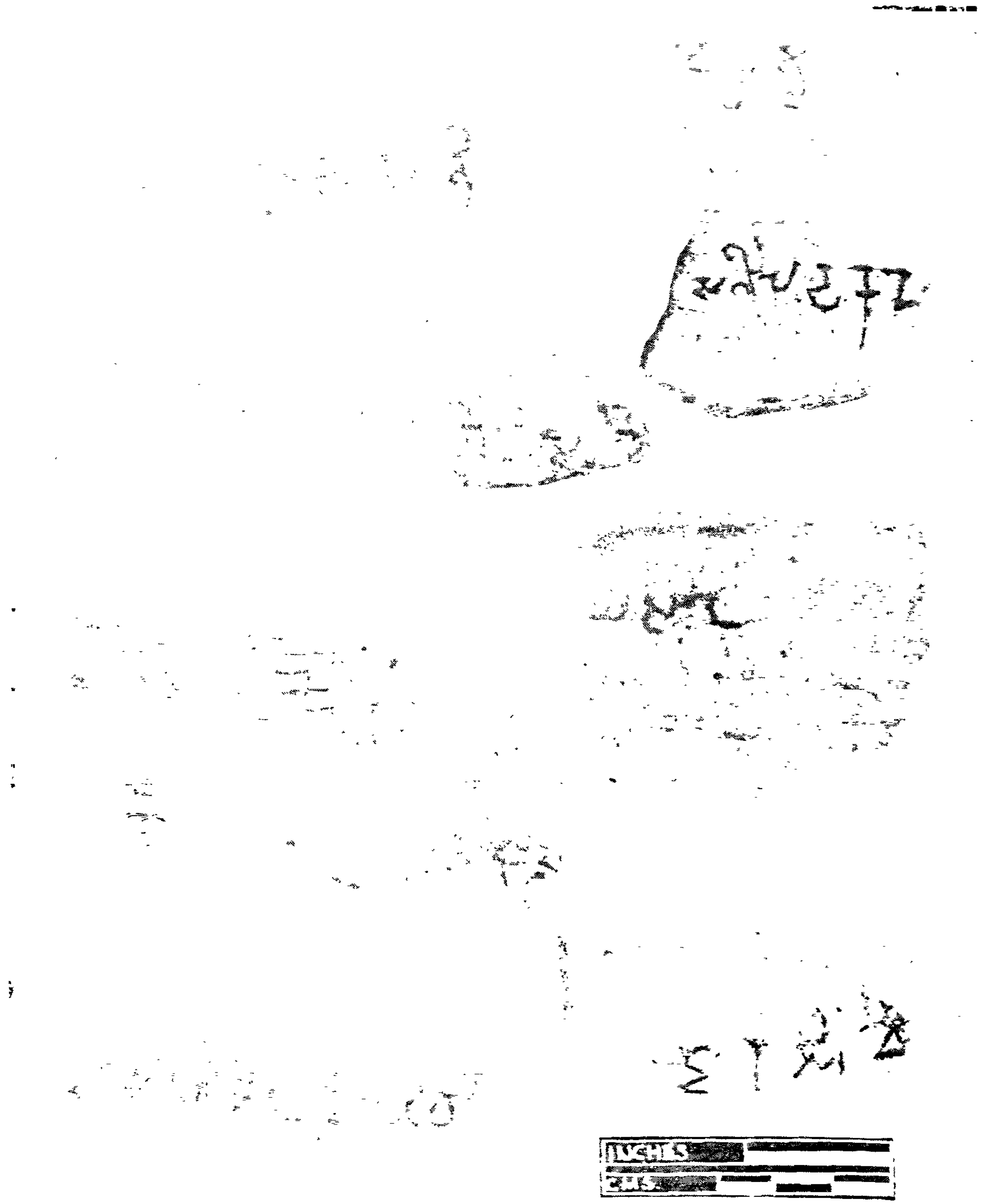
Pl. XLVI SALIHUNDAM—Punchmarked and Puri Kushana coins.



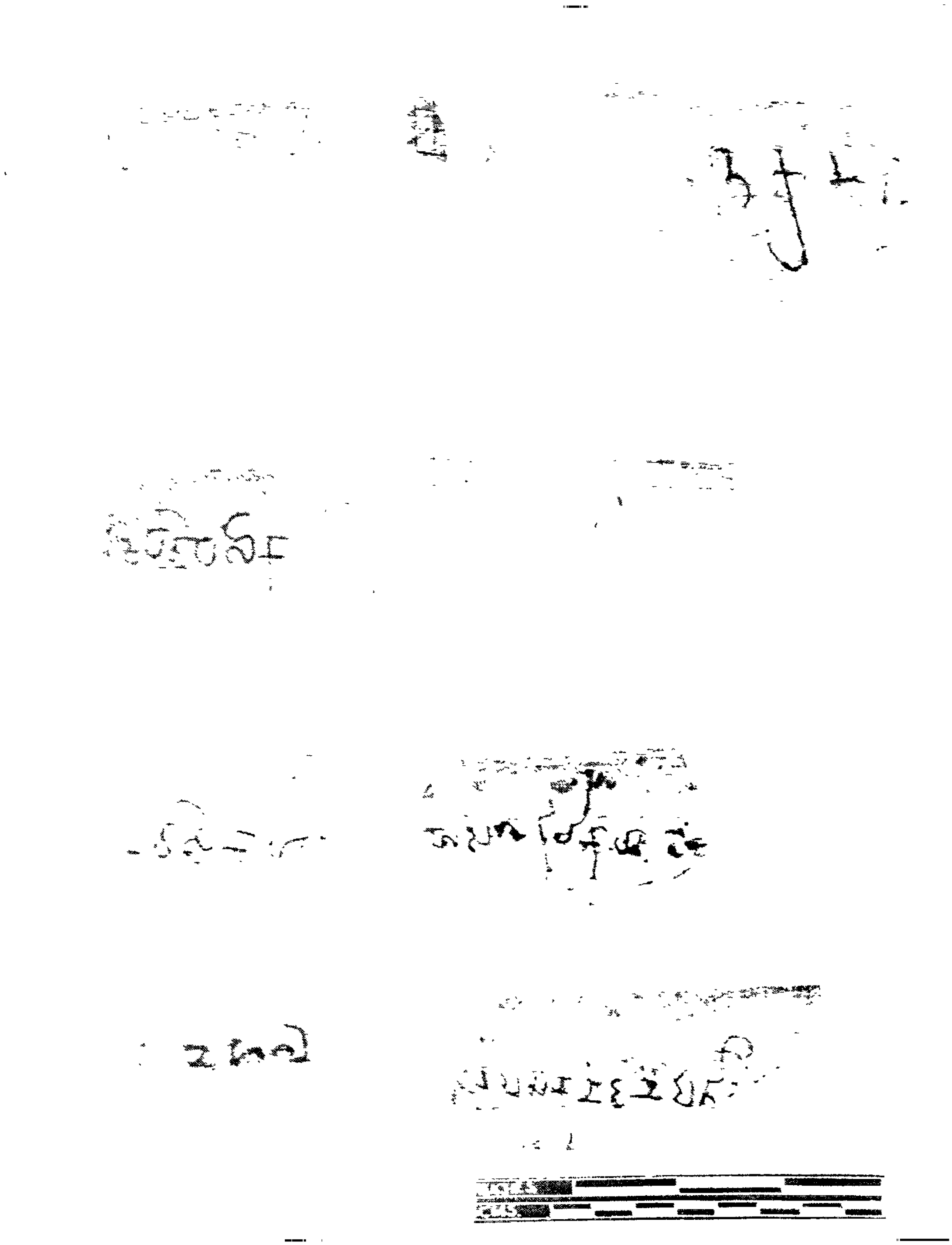
Pl. XLVII SALIHUNDAM—Inscribed pottery.



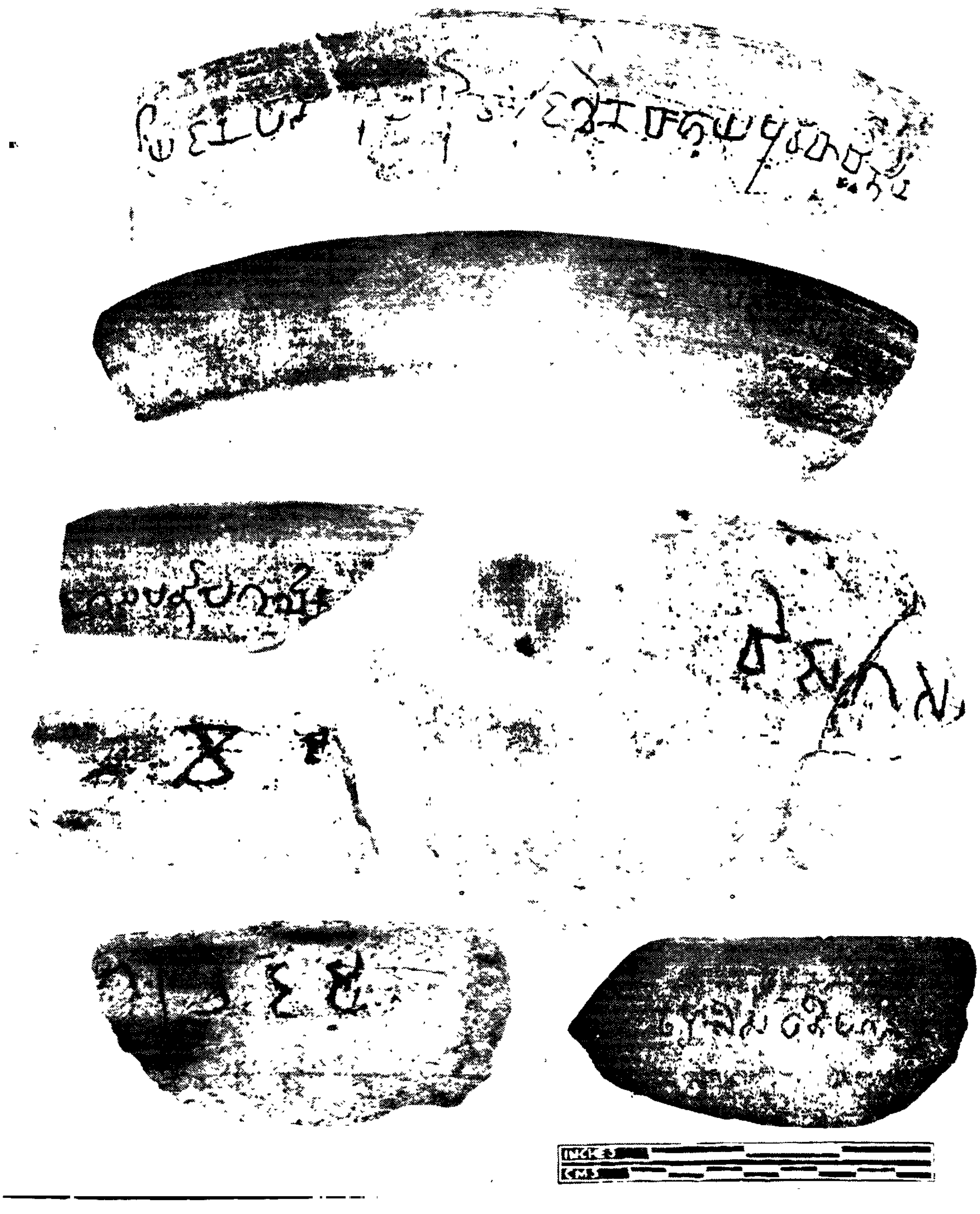
Pl. XLVIII SALIHUNDAM—Inscribed pottery.



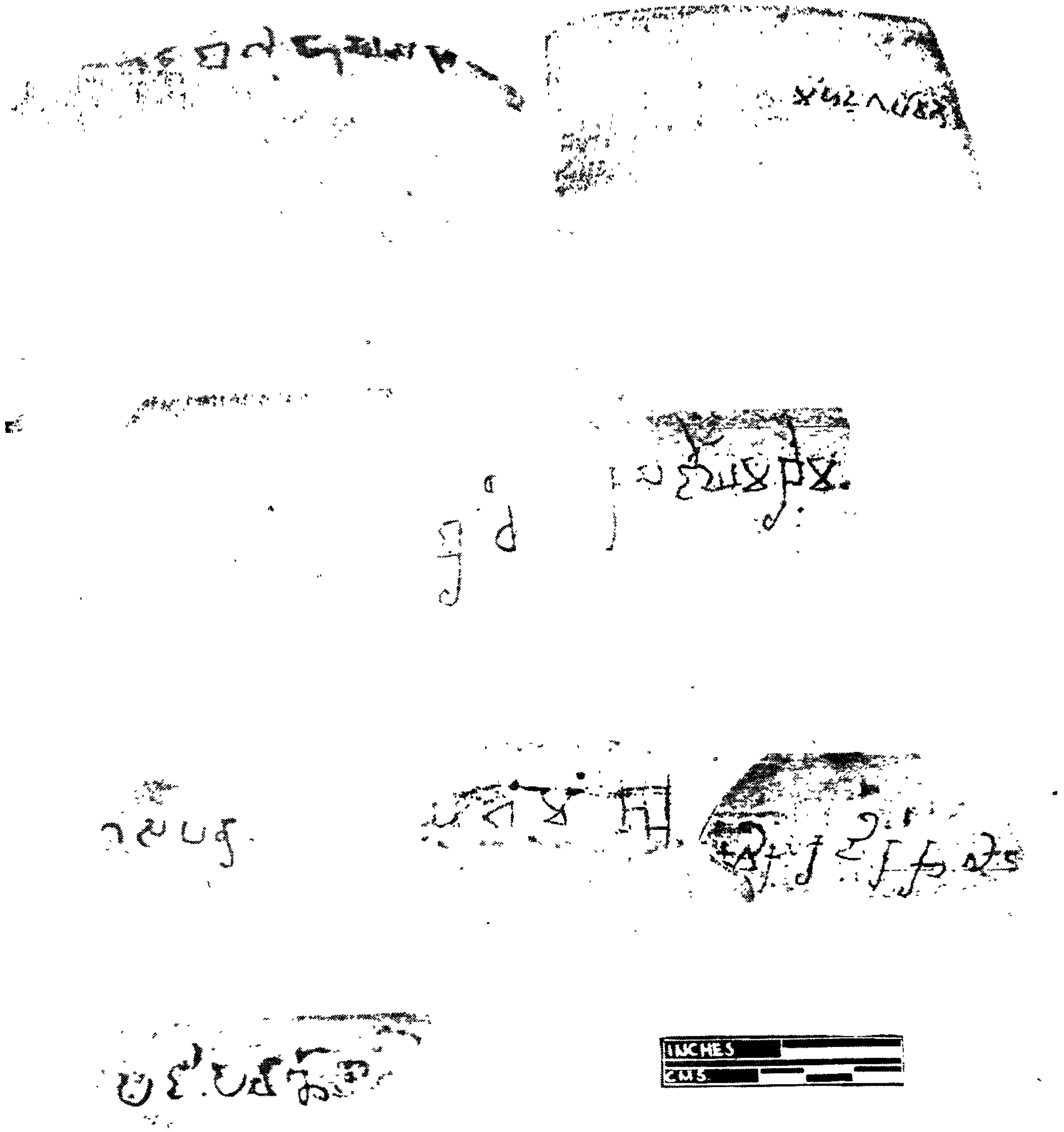
Pl. XLIX SALIHUNDAM—Inscribed pottery.



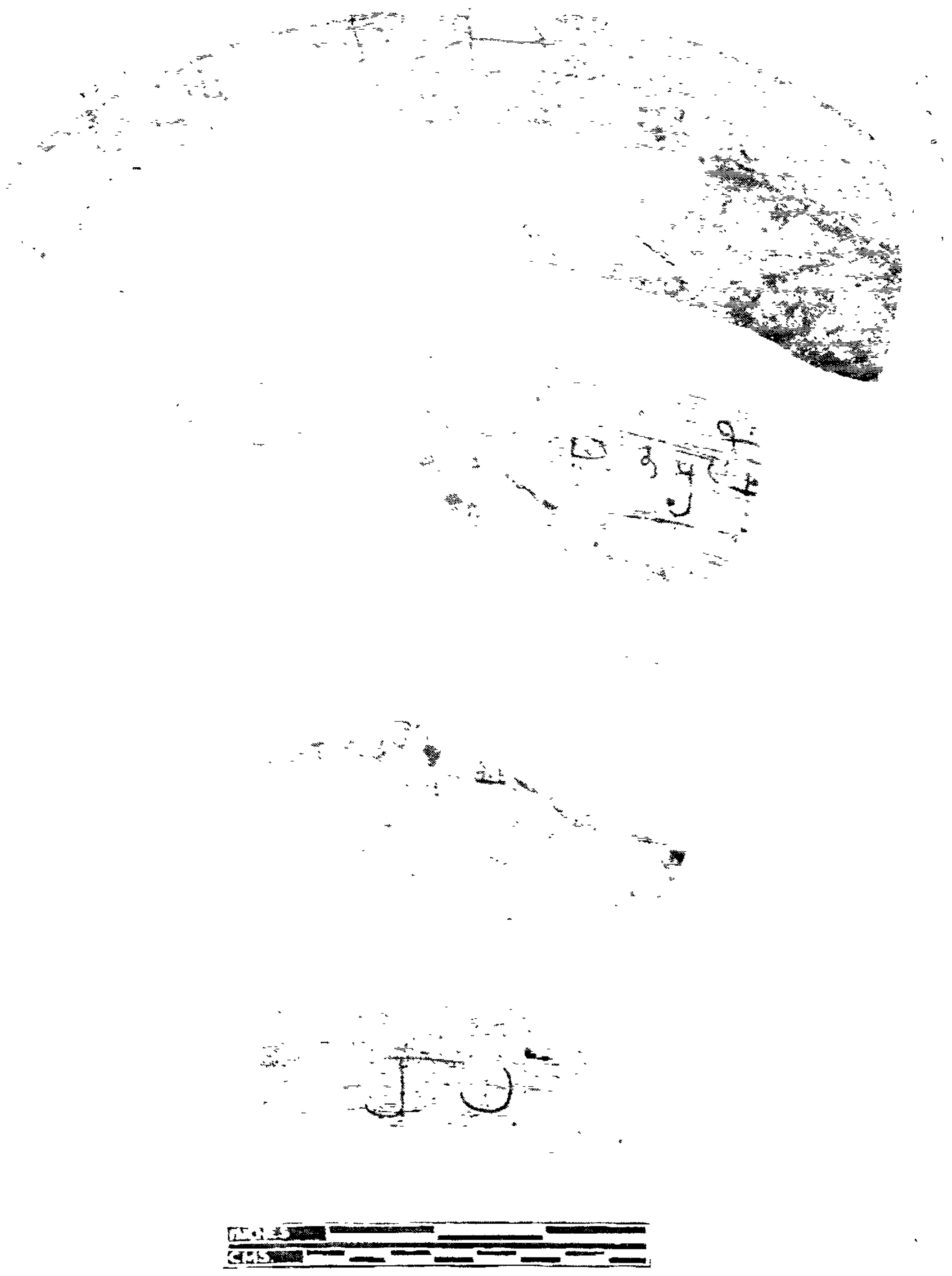
Pl. L. SALIHUNDAM—Inscribed pottery.



Pl. LI. SALIHUNDAM—Inscribed pottery.

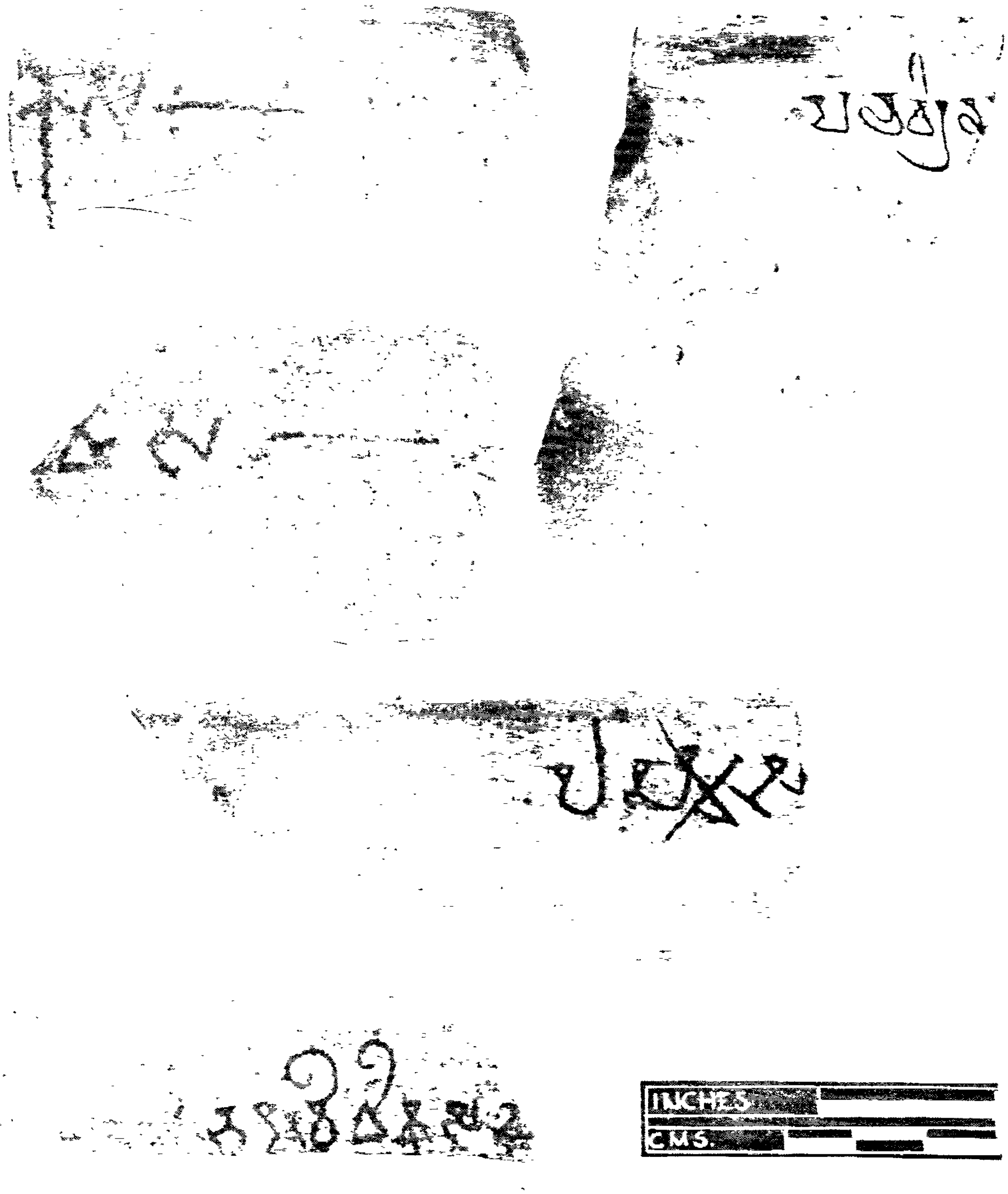


Pl. LII. SALIHUNDAM—Inscribed pottery.

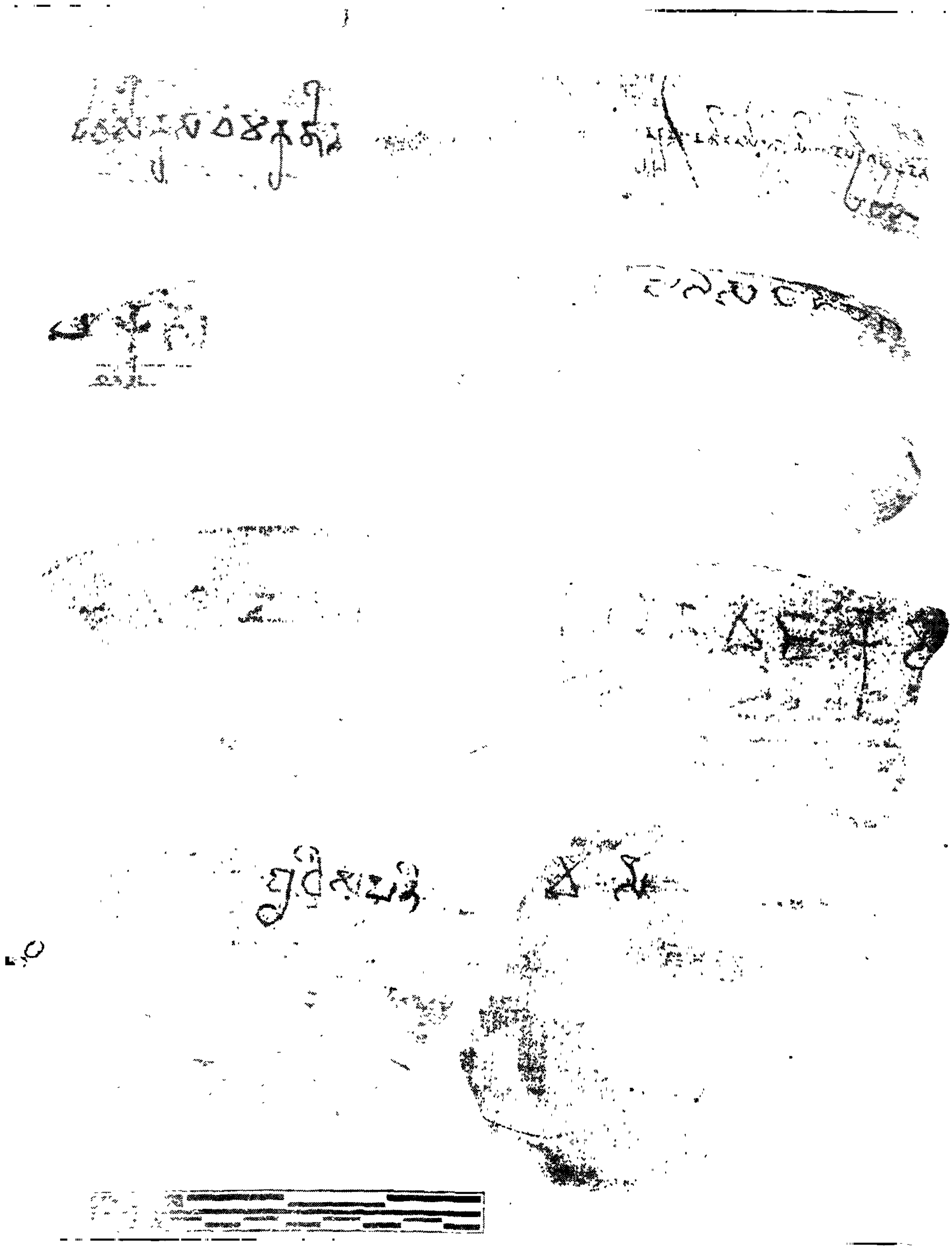


Pl. LIII. SALIHUNDAM—Inscribed pottery

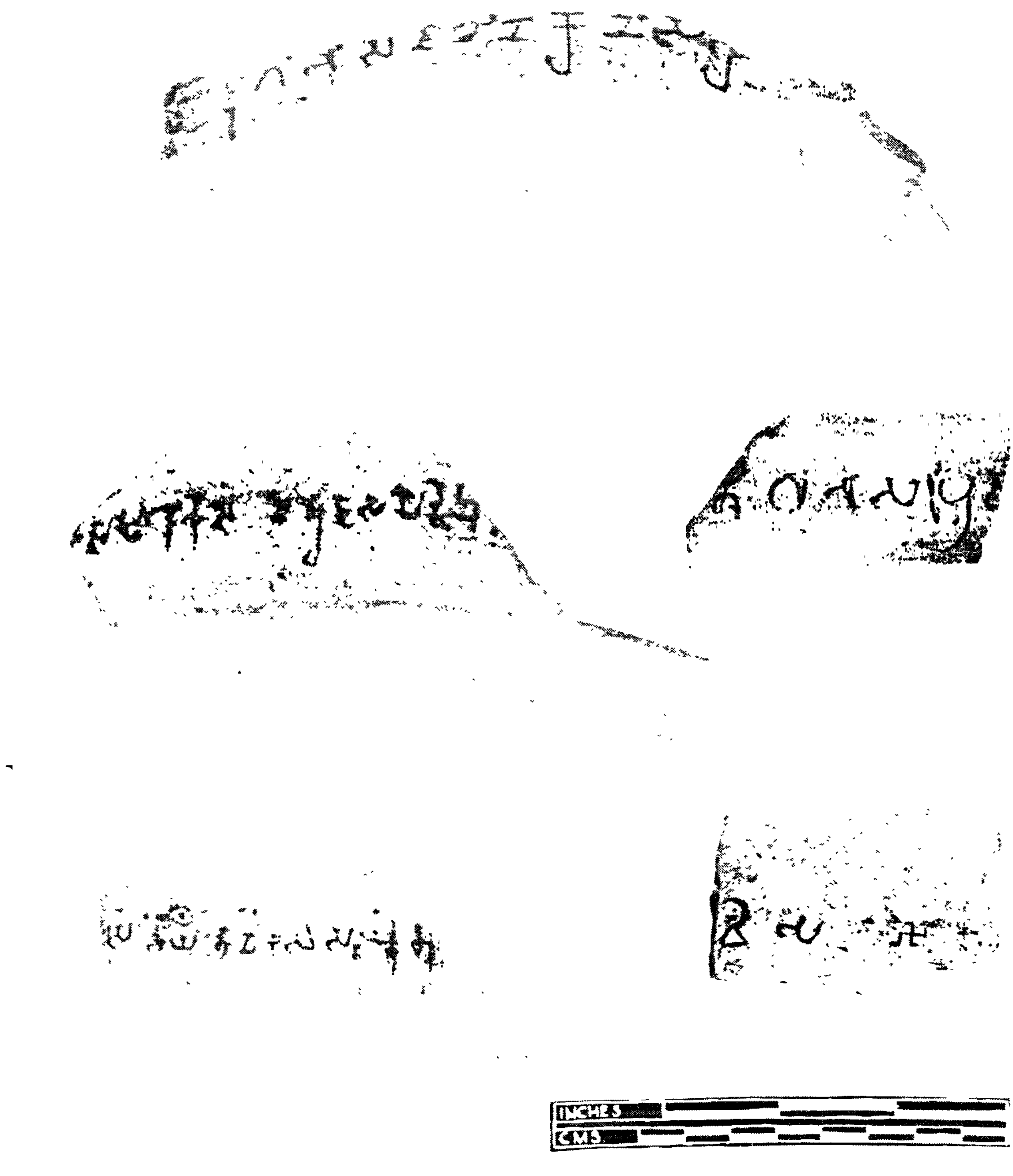
Pl. LIV SALIHUNDAM—Inscribed pottery.



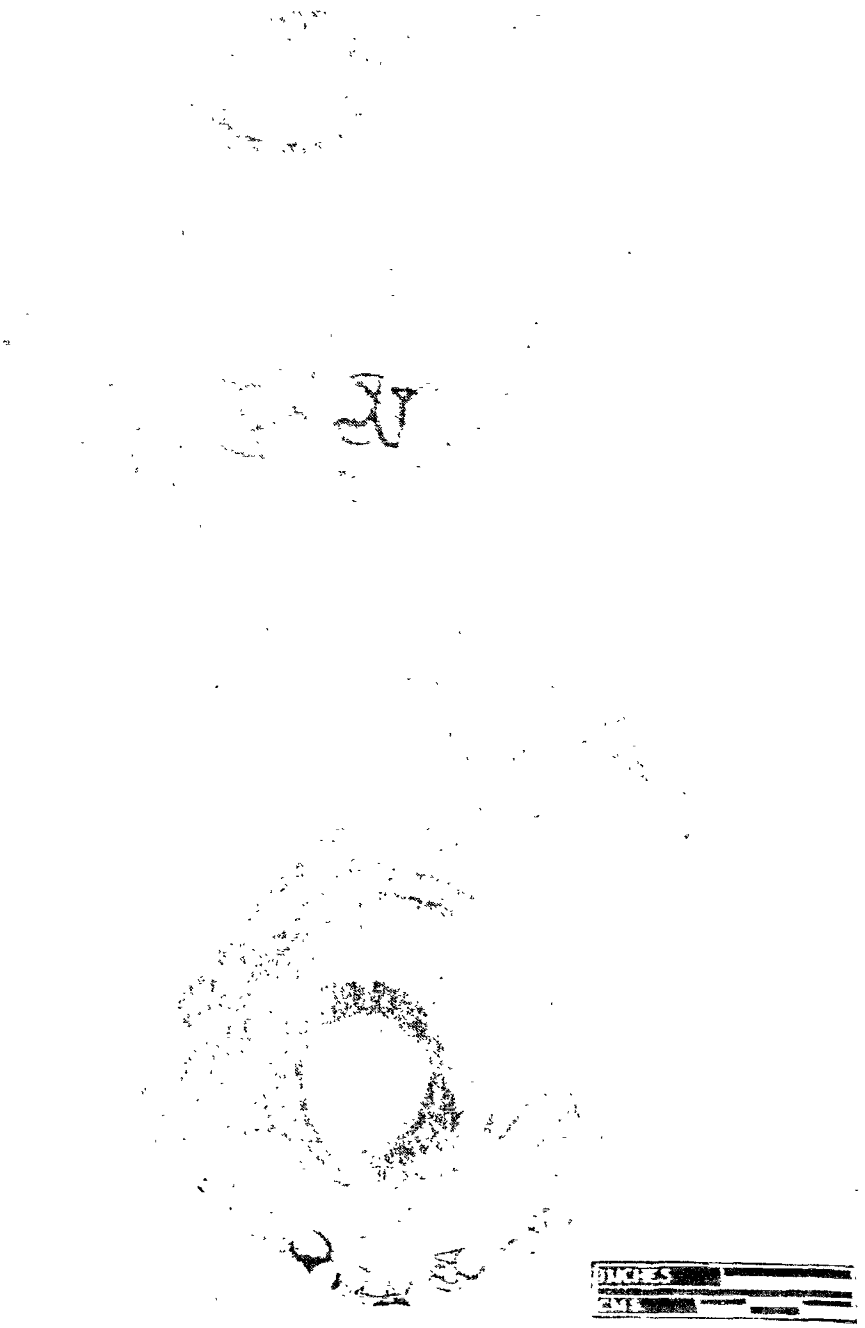
Pl. LV. SALIHUNDAM—Inscribed pottery.



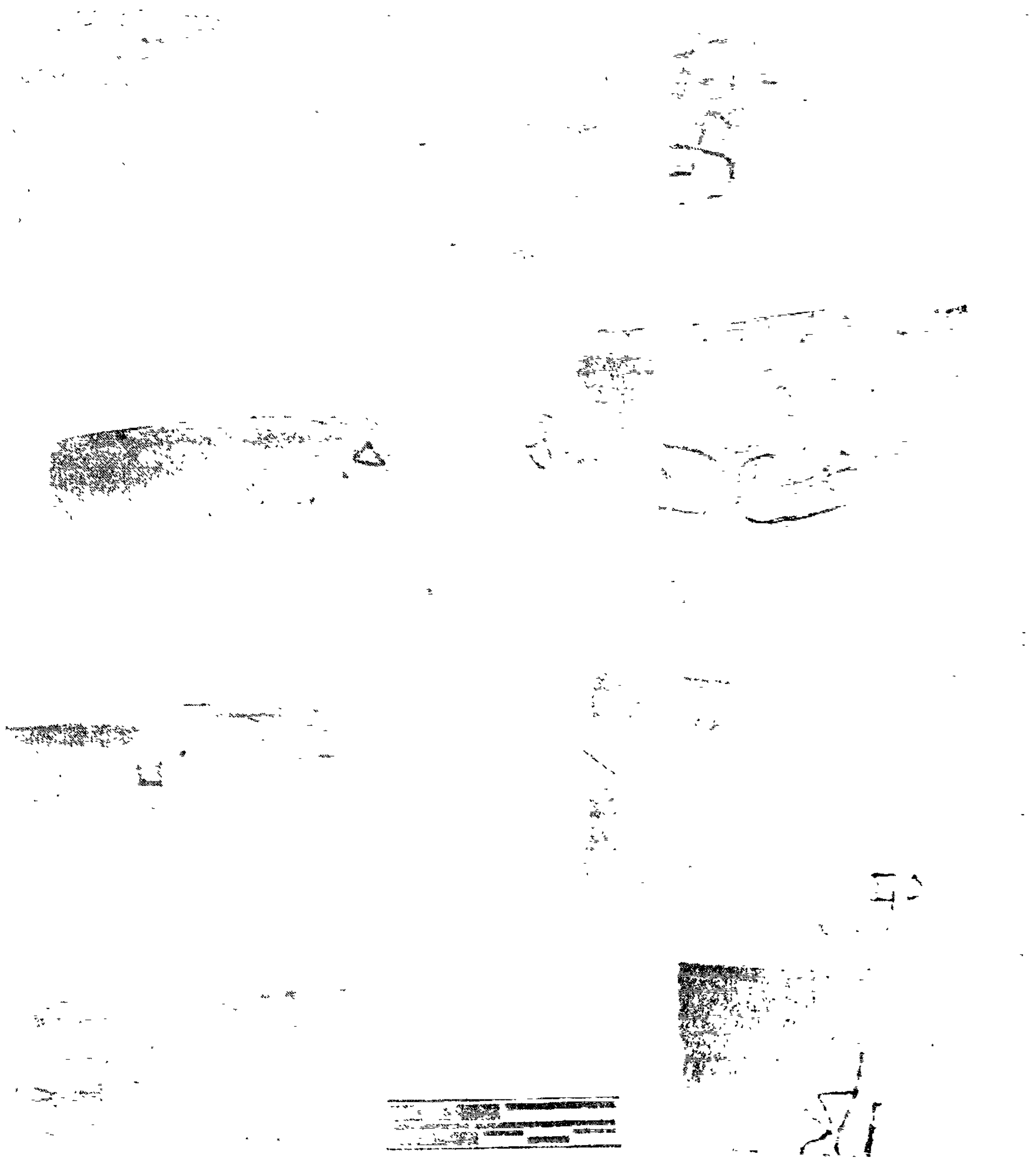
Pl. LVI SALIHUNDAM—Inscribed pottery.



Pl. LVII SALIHUNDAM—Inscribed pottery.



Pl. LVIII SALIHUNDAM—Inscribed pottery.



Pl. LIX SALIHUNDAM – Inscribed pottery.